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PROTEST MOVEMENTS OF THE 1960S - 1970S IN LATIN AMERICA AND THE UNITED STATES

Exploring Transnational Connections



MAY 7, 2019
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"I think that music is probably the only medium that really does cross all boundaries, and all languages, and all countries," - Joan Baez ¹

Introduction

I am a non-traditional student who has traveled many paths to come to where I am today. My parents were children of immigrants who arrived in New York City in 1898. My father was the first to graduate college in his family. His left us with many lessons, one in particular, that the key to a full life is education, not just knowledge of the hard sciences, but also literature, music, and art. I was fortunate to grow up in NYC, in a working-class neighborhood surrounded by people from all over the world. My friends and their families opened my eyes to a myriad of cultural experiences I could never have experienced otherwise.

My family was involved in music and drama throughout my life. I learned to play the classical compositions of Bach and Beethoven on piano, performed ballet in “Swan Lake”, and sang everything from “West Side Story” to Handel’s “Messiah” in my high school chorus. My grandmother sang in the opera in NYC and my Uncle performed with a barbershop quartet. I can still hear them singing as they went about their daily lives. My parents sang and danced to Glenn Miller’s orchestra, bought the first Beatles album, and taught us how to dance the Twist in our basement. The radio was a constant companion; listening to my tiny transistor radio at night to one of the ‘clear channels’ brought music from all over the world into my bedroom. My love of music continues to this day, it is etched in my memory and hardwired into my bones.

¹ Gavish, E. (2009). “Music has always been a tuneful force for political change” NY DAILY NEWS. New York, NY: Tribune Publishing Company

I entered high-school in the era of Civil Rights and the Viet-Nam War, listening to Marvin Gaye's "What's Going On?" and John Fogerty's "Fortunate Son", questioning the status quo and wanting to make our world a better place for everyone. The music of this era inspired me to join with other young people to change the direction our society was headed in. We joined in demonstrations for civil rights, women's rights, the first Earth Day and the Anti-war movement and we did change our world. Each of these movements had soundtracks, songs that spoke to us and created in us a feeling of belonging to a larger human experience.

I picked up Neil Postman's book *Teaching as a Subversive Activity* (1969) in my junior year of high school. It advocated a radical approach to education. Postman argues for a change from teacher-centered learning to student-centered learning, leading students to learn by asking questions, not by teachers giving lectures. I decided that the best way for me to make a difference in our world was to become a teacher and my so journey began. Postman's book advocates that the purpose of schools is to "cultivate students that are discerning, can view problems from multiple perspectives, identify what's valid and not, and most importantly why it is so."² I propose that by using music to teach history and culture I can apply Postman's theory.

During my studies at Kennesaw State University, 2011- 2013, I became involved with OWL Radio and produced a Friday night World Music program entitled Exploradio. My undergraduate internship in 2013 at the Latin American Association was a summer enrichment program for rising Latino students at Senoia Middle School in Chamblee. I created diversified classroom content to strengthen the students' language and math skills utilizing music, architecture, and art. At this point in time, Arizona banned Mexican-American studies from its

² Postman, N. (1969), *Teaching As a Subversive Activity*, New York, NY: Dell Publishing. p. 81

public-school curriculum. This situation combined with my interest in music as an educational tool inspired me. I began researching the protest music of Latin America during this time, looking for music that could be used to teach history and culture in classroom settings.

I was introduced to an album by Ani Cordero, a singer-songwriter of Puerto Rican descent. The album was entitled *Recordar* (To Remember). Ani covered a mix of protest songs from Latin America, Mexico, and Puerto Rico and gave them a new twist. The original songs are part of the Nueva Canción, Nueva Trova and Tropicália movements. Nueva Canción is widely recognized to have played a powerful role in the social upheavals in Latin America during the 1960s and 1970s. Nueva Trova was a similar musical movement, influenced by Nueva Canción, which was popular in Cuba after Castro's rise to power. The Tropicália movement in Brazil, seen as an anarchistic, anti-authoritarian musical movement, made the Tropicálistas a target for censorship and repression by the dictatorship that ruled Brazil at the time. Each of these musical movements was an expression of resistance against the authoritarian governments that were supported by European colonial powers and the United States government. I began constructing a course outline investigating each of the songs, the artists, and the political issues presented in her album. I contacted Ms. Cordero and received permission to use her work. She graciously included the story of her family and their connection to the Puerto Rican Independence movement.

One of the artists highlighted on Ms. Cordero's album is Víctor Jara of Chile. Víctor has been likened to Bob Dylan, Pete Seeger, and Woody Guthrie. His legacy has been captured in the documentary "The Resurrection of Victor Jara" independently released in 2015. I will use Víctor Jara's music along with the music and stories of his contemporaries' to bring the history

of protest in Latin America to life and illustrate how these movements influenced and were influenced by the protest music movement in the United States.

The United States' shared history and demographics with Latin America contribute to an intricate blend of political, cultural and economic issues that are becoming more symbiotic and extensive every day. Despite Latin America's growing democratization, serious problems such as poverty, political violence and inequality still exist in the region. In order for tomorrow's leaders to develop innovative approaches and find solutions to these continuing political and social conflicts, a broad and deep knowledge of the entire Western hemisphere is required.

Literature Review

Music is an integral part of a complex transcultural and political connection that exists between Latin America and the United States. Exploring the transnational culture of music in the Americas, this literature review considers the historical and socio-political issues which contribute to this transcultural relationship. The long history of colonization and exploitation by Spain, Britain, and the United States has left an indelible mark on Latin American economic, social and cultural environments. Looking at the continuing effects of the Western Industrial revolution, including its effects on class struggle, national independence movements and cultural developments, this review begins by summarizing and engaging scholarship that establishes essential political theories and their requisite vocabularies. The second section highlights historical social and cultural narratives that explore the hidden contexts of colonization and exploitation in Latin America. The final section, ethnomusicological narratives, examines the international political and economic forces that influence the development of cultural identities in Latin America and the United States, analyzing how a quest to create a national musical identity contributes to political and cultural change.

The study of how music influences behavior, creating new daily practices and rituals, is essential to an investigation of how it contributes to the construction of personal and group identities and affects political and cultural change on the local, national and transnational levels.

I believe music is an international language, one which transcends time and space. I have developed this project to communicate the importance of music in our world, to demonstrate how it initiates social change while also creating unique identities and cultural relationships that reach across national borders.

Exploring Social and Cultural Theories

The works of E.P. Thompson, Stuart Hall, and David Harvey, discuss the political, economic, and social theories crucial to understanding the relationship between Western colonial powers and their influence on the creation of social and economic classes. Socialism and Marxism developed in response to the early political independence movements of nineteenth-century Europe as a reaction against imperialism and class inequality.

E.P. Thompson's *The Making of the English Working Class* (1996) is a historical social narrative that chronicles the effects of industrialization on the political and cultural environment in England during the late eighteenth and early nineteenth centuries. Thompson explores popular culture, class, and subcultures through a sociological and historical point of inquiry. Citing archival materials, governmental, and legal sources, Thompson presents the historical legacy of the working class, uncovering workshop customs and rituals, popular songs, and the social community provided by union clubs. Demanding higher wages, better living conditions, and the ability to form trade unions, the working class shaped an alternative social and economic structure to capitalism and industrialization. This narrative runs counter to previous historical

accounts told from the perspective of the upper classes. Thompson offers a view from below, illustrating the dynamics of class formation and struggle in the name of progress. English workers created their own place in society and developed a shared identity in the process. He argues that the working class reacted to the industrial revolution with collaboration and political action and that these actions afforded them agency in the economic development of England. Thompson's working-class culture developed in response to the friction between competing interests, resulting in the creation of social classes in Britain.

Building on Thompson's argument of socially driven economic change, Stuart Hall asserts that ideologies are in a constant state of change as part of the struggle for mastery and establishing dominance in economic and social arenas. Hall defines ideology as the concepts and systems of representation which different classes and social groups utilize to make sense of how society works.³ He asserts that the words used in any ideology are descriptive signposts that create meaning, but no one can control how people construct meaning from these words. He proposes that there is no one ruling class as the different social and economic classes are always in negotiation for power.

Reflecting Stuart Hall's argument that ideologies constantly change, David Harvey's *A Brief History of Neoliberalism* (2007) expands on the ideology of Marxism and defines the "neo-Marxist" view of the "neo-liberal" world. Harvey introduces the neoliberal theory and the economic practices that governments propose to improve the human condition through free-market capitalism, the reduction of governmental constraints, and maximizing individual liberty. Harvey provides a historical overview of neoliberalism, its chief advocates, and the national

³ Hall, S. (1996). *The problem of Ideology: Marxism without guarantees*. New York, NY: Routledge.

institutions that sustain the dominance of capitalism in economic and political spheres. Harvey argues that neoliberalism has increased the economic powers of such countries like Great Britain and the United States through accumulation by dispossession, resulting in global social, economic and political inequality. Harvey asserts that neoliberalism will erode democratic political institutions worldwide when social movements, activists, and NGO's are incorporated into the neoliberal design as they move to fill the roles of vanishing social welfare programs. A *Brief History of Neoliberalism* offers a critique of the consequences of neoliberal rule and serves as a protest against the fallacies and false promises of this modern capitalistic system.

Historical Narratives

The purpose of a historical narrative is to analyze a period of historical change, including the political and economic processes. Martí's *Nuestra América* (1891), Galeano's *Open Veins of Latin America* (1997), and Chasteen's *Born in Blood and Fire* (2011) all discuss major historical events which occurred during the colonization and development of Latin America. These works reveal the values and beliefs of the agencies involved and define the social and political interrelationships in a credible and intelligible manner.

José Martí's historical and social commentary, *Nuestra América*, (1891) argued for the unification of the Latin American working class in order to prevent what he believed to be the greatest threat to the Spanish American republics' cultural and political identity, U.S. expansionism. Martí provides a critical perspective of U.S. affairs, commenting on U.S. racism, imperialism, and capitalism. The essay warns Latin America of an impending U.S. geographical, cultural, and economic annexation and Martí argues for a regional Latin American identity separate from the United States. Martí's hemispheric vision of an independent and socially harmonious Latin America was based on his great respect for Simón Bolívar and his call to

create a Spanish American republic that unified the former Spanish colonies. Martí's call for the creation of a unique Latin American identity was rooted in his most radical concept that there were no races. This concept was very idealistic considering the long-established colonial system of Castas. Castas is a system of racial classification based on the European preference for light skin. Martí felt that his precept, combined with the teaching of Latin America's culture and history, would lead directly to the continental unity of the Latin American nations.

The historical narratives of Chasteen's *Born in Blood and Fire* (2011), and Galeano's *Open Veins of Latin America* (1997), focus on the major political and economic events that shaped the relationship between Latin America and the European colonial empires, including the United States. Chasteen provides an analysis of how liberalism, nationalism and the Western philosophy of progress developed in the post-colonial period. The author argues that Latin American identity is not a racial or ethnic construct but a cultural reaction to European and American economic dominance. His analysis agrees with Martí's premise that there is no race and includes Turino's assertion that Latin American national identities are a reaction to the effects of European colonialization. Chasteen approaches a massive amount of information in chronological order beginning with Latin America's indigenous population's first encounters with the European empires and the slave trade, and comprehensively covering the social and cultural consequences of European imperialism and economic dominance.

Chasteen identifies individual nation-building efforts, noting the nations' racial, ethnic, and religious ideologies. He includes the roles of key individuals and constructs a detailed historical account of Latin America's economic and cultural development. His conclusion puts into context the effects of economic neoliberalism, pointing to the continuing poverty and social exclusion of large sections of Latin America's population. In contrast to Galeano's *Open Veins*

of *Latin America* (1997), Chasteen's work *Born in Blood and Fire* (2011) provides insightful portraits of women such as Sister Sor Juana Inés de la Cruz, scholar-activist, and first published feminist of the new world along with Juana Azurduy de Padilla, leader of the Bolivian guerilla forces. Chasteen provides a welcome acknowledgment of the importance of women's involvement in the struggle for equality and freedom.

Galeano's *Open Veins of Latin America* (1997) focuses on the history of Latin America through an investigation of its structural and social development and provides a comprehensive view of Latin America's past and present-day position in a global environment. Galeano argues that Latin America's underdevelopment is a direct result of European colonization and exploitation of the continent, agreeing with Martí's opinion as put forward in his 1891 article *Nuestra America*. The author provides a historical narrative of European and North American economic dominance, sustained by access to Latin America's abundant natural resources and cheap labor.

Galeano presents a series of examples of Latin American countries that have suffered at the hands of their colonizers. He illustrates how this exploitation continues through the policies of free-trade, foreign aid, and international business agreements. Paralleling David Harvey's work on neoliberalism, Galeano details how the United States opened Latin American markets through financial arrangements that tied aid credits to purchasing American products, prohibited exports, and restricted trade with countries the United States viewed as in conflict with US national interests.

Echoing José Martí's call for a broader Pan-Latino identity that encompasses both of the Americas, David Noble ⁴ advocates that American Studies scholars include the study of the western hemisphere as a whole, not restricting their studies to a North American centric point of inquiry. Both Noble and Martí advocate that not only geopolitical and economic influences be investigated but also the socio-cultural exchanges of language, cultural practices, and community identity. Music is a universal language that creates cultural and community identities that transcend the geographical borders of nations and are carried through time and space to inspire people across generations.

The Politics of Music

The connection between music and politics, particularly political expression in song, is evident throughout the history and culture of the Western hemisphere. By referencing political context, politically inspired music enhances the understanding of the history and events that inspired the music.

Jacques Attali argues in *"Noise: The Political Economy of Music"* (1985) that a continuous struggle exists between any government's officially sanctioned styles of music and a subversive counter-culture's music created by the citizens who are excluded from power. Attali contends that music developed in early Renaissance Europe from a substitute of ritual music into a form of 'representation', official music performed by troubadours for their kings. Following this stage of development musicians became free, earning an income from the sale of printed music and concert tickets to the wealthy upper class. Attali terms his third phase of musical development as repetition. This stage involves the use of production techniques developed

⁴ Noble, D. (2002). *Death of a Nation: American Culture and the End of Exceptionalism*. Minneapolis, MN: University of Minnesota Press.

during the industrial revolution that enabled musicians to mass-produce identical copies of their music, which was then purchased by individuals. In this phase of development, music became a middle-class commodity. This new market is controlled by corporate conglomerates/record companies, producing commercial or officially sanctioned, styles of music. As in Turino's hybrid style, this national musical identity is supported by the government and is a manifestation of political power.

Subversive, counter-culture artists include the musicians who have taken back control from the corporations by writing and producing their own music and distributing it through independent means. This is the continuous power struggle described by Attali, which is manifested in musical movements such as Chile's Nueva Canción, Cuba's Nueva Trova and the protest music of the U.S.

Paralleling Martí's and E.P. Thompson's historical narratives, Thomas Turino examines Latin American working-class subcultures, their construction, their relation to their parent and dominant cultures, and their histories of resistance and incorporation. Turino's work reflects Thompson's socio-political narrative and describes how the new politically independent Latin American nations created unique national identities by uniting their people through a common language, shared culture, religion, and history. Turino's *"Nationalism and Latin American Music: Selected Case Studies and Theoretical Considerations"* (2003) provides an outline of the development of musical nationalism from the experiences of the working classes in Latin America. Turino begins by clarifying the definition of a nation as occupying a physical space, having specific boundaries/borders, and as the identity of belonging to an ethnic group or class of people. Turino defines musical nationalism, as "the conscious use of any preexisting or newly

created music in the service of a political nationalist movement."⁵ Turino asserts that as Latin American nations embraced capitalism, they integrated their economic, political, and cultural arenas to support a new consumer market. He identifies the new musical identities as a blending of two musical spheres: patriotic songs and national anthems combined with indigenous and folkloric music to create a hybrid blend, a new musical tradition that the government then presents as a modern cosmopolitan musical composition. Using state supported recording studios, media outlets, and marketing campaigns these developing nations created a new market for governmentally approved nationalist music.

Supporting Turino's argument that new national musical styles are created by combining existing national styles with cosmopolitan foreign influences, David Stigberg asserts that international musical currents influenced popular culture and music in Mexico during the 1960s and 70s. He cites music market statistics of the best-selling records in Mexico listed in the American music-trade magazine *Billboard* from 1961, which reported that American music comprised 15% of Mexico's music production with an additional 20% coming from other foreign sources.⁶

Stigberg contends that the Mexican musical style of the Balada was influenced by the English language romantic ballad. Beginning with the collaboration between Julio Iglesias and Willy Nelson, Stigberg enumerates the many Mexican Balada singers who share a common musical and singing style with such American romantic ballad singers as Neil Diamond and Tom Jones. He asserts that the internationalism of the romantic ballad's musical style contributed to

⁵ Turino, T. (2003, Sept.). "Nationalism and Latin American music: Selected case studies and theoretical considerations". *Latin American Music Review*, 24(2). Austin, TX: University of Texas.

⁶ Stigberg, D. (1985). "Foreign currents during the 60s and 70s in Mexican popular music: Rock and Roll, the romantic ballad, and the Cumbia". *Studies in Latin American popular culture*. (4) (chart p. 176). Austin, TX: University of Texas Press.

the strong foreign influences in popular Mexican musical development. Stigberg points to the direct influence of the American rock and roll industry by citing the 1971 Avandaro music festival, produced in the style of Woodstock. This festival brought in a crowd of 150,000 young Mexicans. The American music corporations, CBS and Polydor Records, had established record producing facilities in Mexico, actively promoting Mexican rock bands who sang in English, some of which performed at this festival. Although the popularity of English language songs declined by 1975, the influence of American rock and roll endured.

Turino's cultural theories are also evident in Américo Paredes' and David Spener's works which examine the process of musical transformation through the deterritorialization of culture. The deterritorialization of culture is defined by Turino as cultural expressions that have been detached from their places of origin that are then made available to people in geographically distant locations. Paredes work, *With his Pistol in his Hand: A Border Ballad and its Hero* (1998), details the transformation of the ballad "El Corrido de Gregorio Cortez" into a transnational Texas-Mexican American border musical identity. The corrido's transformation into a folkloric epic was a result of many performers, over many years, elaborating the original story and consequentially creating a new cultural identity. Paredes argues that the corrido of Gregorio Cortez provides a unique border identity through its tale of survival and persistence over overwhelming odds faced by the Mexican ranchers. Gregorio Cortez became an iconic symbol of Mexican resistance to the U.S. government's attempts to take over properties belonging to Mexican rancheros. Texas ranchers were expanding their landholdings at the expense of the established Mexican rancheros. In his work, *A Brief History of Neoliberalism* (2007), David Harvey defines this process of land appropriation as accumulation through dispossession. This conflict was inflamed by the cultural conflicts of lifestyle, the new Texan

settlers' ignorance of the Spanish language, and the historical abuse of the Texas Rangers against the Mexican rancheros.

Expanding on Paredes investigation of how “El Corrido de Gregorio Cortez” created a deterritorialized hybrid border identity, David Spener’s historical musicology, *We shall not be moved/no nos moveran: Biography of a song of struggle* (2016), examines the process of transcultural deterritorialization of the Afro-American slave spiritual “We Shall Not Be Moved”. Spener traces the song’s transformation from West African singing traditions, into white evangelical traditions, to the labor movement, to become a standard of the protest movements in the United States, Chile, and Spain and back to the African American community as a civil rights song. Spener’s work demonstrates the process of musical hybridity described by Turino. He demonstrates that this song, as a cultural object, contains transcultural memories of other people and other struggles that exist in a shared culture of resistance and resolve.

Continuing to explore the cultural influence of American music in Mexico, Eric Zolov’s *Refried Elvis: The Rise of the Mexican Counterculture* (1999) examines how rock and roll-shaped music in Mexico from the 1950s to 1990s. Zolov’s work contributes to the international study of the worldwide countercultural experience during the Cold War and provides a critical analysis of popular culture and its influence in the process of constructing a national identity through popular music. Rock music was a powerful force in Mexico’s quest for modernization, the development of transnational businesses, and the creation of a unified national identity. Rock music facilitated Mexico’s participation in the growing global market of music and culture while at the same time the Mexican government criticized the music for being part of the United States cultural imperialism and transnational business expansion in Latin America.

A collection of essays investigating the issues facing Latin American rock music in the global marketplace, *Rockin' Las Americas: The Global Politics of Rock in Latino America* (2004), offers an in-depth analysis of Latin American rock music from a national and transnational perspective. Pacini-Hernandez's essay, "*Between a Rock and a Hard Place: Negotiating Rock in Revolutionary Cuba, 1960-1980*" (2004) considers the cultural negotiations that took place between rock fans and Castro's new Cuban government. Rock music was rejected by the new government, "as a symbol of U.S. cultural decadence and seemingly unlimited power of the United States to force its products on unwilling nations".⁷

The new Cuban government wished to establish its independence from U.S. cultural influences, including rock n' roll. Considering the close relationship that had existed before the Cuban revolution, this was a rather difficult task. Most Cubans were familiar with American popular culture through the media and the U.S. entertainment industry, which included hotels, casinos, and cabarets. Cuba was striving to develop a new national identity, incorporating indigenous cultural forms, especially Afro-Cuban styled music.

The Cuban government provided financial support and media access to approved national folkloric companies performing Afro-Cuban music and dance. Grupo Experimentación Sonora del ICAIC (GESI) was established to produce music with a message, a message intended to positively influence Cuban musical and theatrical culture. The GESI's members had connections to other socially progressive musicians from Latin America, such as the musicians of Chile's Nueva Canción movement, Isabel and Ángel Parra, who supported Castro's revolution. Castro personally invited other Chilean groups, Quilapayún, Inti-Illimani, and the revolutionary folk

⁷ Pacini-Hernandez, D. (2004). "Between a rock and a hard place: negotiating rock in revolutionary Cuba, 1960-1980". In D. Pacini-Hernandez & E. Zolov & H. Fernandez-L'Hoeste (Eds.), *Rockin las Americas: The global politics of rock in Latin/o America*. (pp.43-67). Pittsburgh, PA: University of Pittsburgh Press.

singer, Víctor Jara, to participate in a musical exchange. After the Chilean coup in 1973, the musicians of La Nueva Canción movement were driven into exile in Europe, Canada, Mexico, and Cuba. The exiled musicians continued to tour and became the heart and soul of the solidarity movement that brought Nueva Canción into the mainstream musical culture. This was in large part thanks to the labor, socialist, and communist parties in Europe. Through these political and social connections, the GESI created multidirectional circuits of capital, culture, and music in the global marketplace.

One of the pre-Cuban-revolutionary nightclubs in Havana, the Buena Vista Social Club, is the focus of Katerí Hernández's 2002 article "*The Buena Vista Social Club: The Racial Politics of Nostalgia*." She argues that the film documentary and music collection, produced by American musician Ry Cooder, presumes that pre-revolutionary Cuba was more appreciative of its Black talent than socialist Cuba. The narrative of the Buena Vista Social Club focuses on the role of Ry Cooder, presenting himself as the discoverer of Afro-Cuban musicians who were under-appreciated. Contrary to Cooder's narrative, the Afro-Cuban bandleader Juan de Marcos González masterminded and facilitated the collaboration between Cooder and the Afro-Cuban musicians. Defacto segregation existed before the revolution and the Buena Vista Social Club was one of the few prerevolutionary Havana nightspots that allowed entrance to people of African descent.⁸ Hernandez contends that the corporate U.S. media promotion of the Ry Cooder film sustains colonialism, orientalizing, and the exploitation of the Afro-Cuban musicians of the Buena Vista Social Club.

⁸ Newshour with Jim Lehrer, 1999. https://americanarchive.org/catalog/cpb-aacip_507-sf2m61cj4x

Pacini-Hernández's 2010 book, *Oye Como Va! Hybridity and Identity in Latino Popular Music* analyzes the diverse paths taken by Latino musicians in the international world of musical performance and popular music marketing strategies. Exploring the relationship between hybridity, music, and identity Pacini-Hernandez builds on Turino's earlier work on the creation of new national musical identities. Referring to Lipsitz's work on the concept of bifocality or reciprocity of perspectives, Pacini-Hernandez demonstrates the intertextuality of skin color and ethnic identities that exist within Latino identities. Corporate media's desire to equate musical genre with skin color forces a white/black marketing strategy that does not fully represent the hybridity of Latino music's practices. Pacini-Hernandez gives a historical account of the whitening of Latino musical styles and how pigmentocracies perpetuate social, economic, and political hegemonies. By providing the history of mestizo, mulatto, and creole identities, the author highlights the suppression and exploitation of Latino musicians who do not fit into the binary black/white marketing classifications. *Oye Como Va!* tells the story of how improved telecommunications and a growing global economy have contributed to a complex hybridity of Latino identity and musical styles. Pacini-Hernandez hopes that this continued blending of Latino, African, and Latin American influences will lead to a better understanding of the diverse racial and cultural identities of Latinidad.

Addressing the complexity of popular musical styles, George Lipsitz presents an analysis of the evolution of popular music genres from blues to rock, jazz to hip-hop, and son to salsa in his book *Footsteps in the Dark, The Hidden Histories of Popular Music* (2007). Lipsitz discusses the effects of digital capitalism in the development of Afro-American popular music and how changing Mexican, Dominican, and Puerto Rican nationalism influenced Latino music scenes from the 1960s to the present. Revealing how race and racism, deindustrialization, and

immigration in America influenced popular music, the author argues that popular songs that resonate in the American music environment are a response to deeper cultural and historical changes, especially when these changes occur outside mainstream white culture. Citing R.F. Thompson in *Latin Jazz: The Perfect Combination*, Lipsitz asserts that “popular music serves as a repository for culture from other realms-both secular and sacred.”⁹ He proposes that the ethnoreligious combination of African, Cuban, and sacred Santeria drumming is medicine coded as music, offering a healing affirmation for hybrid ethnic identities.

Taking into consideration the pan-regional social, political, economic, and aesthetic contexts of Latin American music, Pacini-Hernandez offers another historical perspective in *Amalgamating Musics: Popular Music and Cultural Hybridity in the Americas* (2003). Pacini-Hernandez argues that the emergence of the world music genre has challenged the boundaries of musical categories established by global music corporations. Global capitalism has eliminated national boundaries resulting in the blurring of musical boundaries as well. The author concludes that the global corporations that market “world music” are not concerned with simple profit margins, but they also wish to initiate and mediate cultural interactions.

Supporting Turino’s theory of hybrid musical culture, Jan Fairley’s work demonstrates how the Nueva Canción movement created a new socially conscious musical audience and cultural identity across the Americas. “*There is No Revolution Without Song: New Song in Latin America*” (2011) describes how the Nueva Canción musicians became acquainted with each other by performing together at music festivals and international events. This emerging musical style of Nueva Canción was experimental guitar-based music combined with local and

⁹ Lipsitz, G. (2007). *Footsteps in the dark: The hidden histories of popular music*. (p. XXIV) Minneapolis, MI: University of Minnesota Press.

international influences, mixing Cuban and Brazilian musical styles with British rock and Western pop.

Providing further insight into the historical and cultural roots of La Nueva Canción movement, J. Patrice McSherry's, *Chilean New Song, The Political Power of Music, 1960s-1973* (2015), contains extensive personal interviews with the musicians, artists and cultural actors of the 60s and 70s. These interviews offer an extensive historical narrative and examination of the political atmosphere, providing insight into critical events leading up to the 1973 Chilean coup. In her analysis of La Nueva Canción, McSherry chronicles its origins in indigenous music, the political movement's evolution, and its growing national influence. Citing Antonio Gramsci's theory of counter-hegemonic movements, McSherry argues that the Chilean musicians acted as organic intellectuals initiating democratic change from the ground up. McSherry concludes that the La Nueva Canción movement challenged the political and economic systems in Chile through music, literature, and theatre. These changes influenced not only Latin America, but they also influenced pivotal shifts in the cultural and political landscape of the United States.

One of the defining historical narratives analyzing this era in America is Jeremi Suri's *The Global Revolutions of 1968* (2007). This book examines the common roots of the political protests and the paths by which cultural unrest became a global phenomenon. This work includes an in-depth discussion of how various countries reacted to the protests as well as an extensive collection of essential political documents. The 1960s were a golden period, a convergence of artistic, cultural, and political movements that expressed universal concerns in Latin America and the United States. The revolutions of 1968 represent the culmination of the 1960's protest movements across the globe. Marked by a global escalation of social conflicts,

there were rebellions throughout the Americas against the military and ruling political parties. Unfortunately, these rebellions were met with severe political and cultural repression.

Delivering an additional treatise on the political and personal effects of this turbulent time in America, Charles Kaiser's *1968 in America* (1997) brings to life such diverse public figures as Bob Dylan, Eugene McCarthy, Janis Joplin, and Lyndon Johnson. In a collection of Kaiser's unpublished interviews, the reader gains insight into the political impact of the Viet Nam war, the liberation of rock 'n roll, and the presidential campaign of Eugene McCarthy. As performers, Bob Dylan, Joan Baez, and Pete Seeger all believed in the power of music to transform people. Kaiser's interviewees affirm Turino's theory that hybrid musical forms contribute to creating new cultural identities and initiating political change.

The transcultural exchange of protest music between the United States and Latin America during the pivotal political turmoil of the 1960s and 70s demonstrates how musicians and their music are transcultural co-creators, creating political and economic change as Attali asserted in 1985. The musical culture of the 60s spawned the creation of independent record production companies which gave creative and economic control back to the musicians. Independent record companies were born in the basements and car trunks of local musicians who developed new audiences and marketing structures that directly rewarded the artist. These new audiences became educated about the multicultural musical influences that had been hidden in the homogenization of musical styles and the marketing of commercial music.

The reaction of conservative political interests indicates that this 'new wave' of music was indeed a threat to the established power structures. Lawrence Grossberg's 1992 book, *We Gotta Get Out of This Place: Popular Conservatism and Postmodern Culture*, investigates how our popular culture's love of rock music has created a new popular conservatism. Grossberg

explores four influencing factors: the changing role of rock music in everyday life, the evolution of popular conservatism and modern capitalism, and liberals' response to these changes.

Grossberg's narrative illustrates the theory that Attali identified, that music plays a major role in politics and influences a continually changing popular culture.

As part of a multicultural, musical family growing up in NYC during the 60s and 70s, I saw how music could inspire people to not only change their lives but to be inspired to change the world and make it a better place. In my working-class neighborhood, you heard every style of music flowing out of the windows and into the streets on hot summer nights. People gathered in backyards to celebrate their families, their community and their shared humanity. Music has always served as a way for us to express our social identity. The changes brought about by the protest music movements of the 1960s and 1970s created new audiences who were receptive to the multicultural influences of a growing musical economy.

Music, Society, and Memory

In his book, *Musicking: The Meanings of Performing and Listening*, Christopher Small defines 'musicking' as a creative action. Musicking establishes a set of relationships. These relationships are not just between the music that is being played and the audience but also the relationships "between the people who are taking part, in whatever capacity, in the performance; and they model, or stand as metaphor for, ideal relationships as the participants in the performance imagine them to be: relationships between person and person, between individual

and society, between humanity and the natural world and even perhaps the supernatural world.”¹⁰

Oliver Sacks described the power of music nearly half a century ago:

“Music can move us to the heights or depths of emotion. It can persuade us to buy something or remind us of our first date. It can lift us out of depression when nothing else can. It can get us dancing to its beat. But the power of music goes much, much further. Indeed, music occupies more areas of our brain than language does-humans are a musical species.”¹¹

Life is music. We are surrounded by music all day, every day. We listen to it in our cars while driving to work and doing our errands. The soundtrack of a movie or television program is used to create emotions, such as fear, sadness, love, and anticipation. Commercial advertising is ubiquitous, using music to catch our attention and persuade us to purchase the newest, the best, the most fashionable products. We are continually exposed to music in the grocery store, our public buildings, the gym, and in our schools. There are only a few places you might be able to escape it, but with the popular acceptance of earbuds and personalized music devices, we can listen to music in places that were once reserved for silence, our libraries, and museums. It has been embedded into our being since our birth and even before, as today expectant mothers wear prenatal music belts to serenade their unborn children. Positively, we know that music soothes, relaxes, and inspires, but it can also be used to control and manipulate.

In Jeremy Montagu’s article, “How Music and Instruments Began: A Brief Overview of the Origin and Entire Development of Music, from Its Earliest Stages,” the author argues that music has been part of human evolution going as far back as 35,000 years ago.¹² Simple musical practices, such as drumming, helped people to survive by its use as a means of communication, sending coded messages over large distances to alert their kinsfolk to danger. Early humans also

¹⁰ Small, C. (1998). *Musicking: The Meanings of Performing and Listening*. Hanover, NH: University Press of New England.

¹¹ Sacks, Oliver (1970). *Migraine*. New York, NY: Vintage Books.

¹² Montagu, Jeremy. (2017). “How Music and Instruments Began: A Brief Overview of the Origin and Entire Development of Music, from Its Earliest Stages”, *Frontiers in Sociology*. Oxford, UK: University of Oxford.

played music at group gatherings to celebrate births and marriages, tribal initiations, and the completion of successful hunts. Montagu explains “Music leads to bonding, such as bonding between mother and child or bonding between groups. Music keeps workers happy when doing repetitive and otherwise boring work, and helps everyone to move together, increasing the force of their work. Dancing or singing together before a hunt or warfare binds participants into a cohesive group.” He concludes: “It has even been suggested that music, in causing such bonding, created not only the family but society itself, bringing individuals together who might otherwise have led solitary lives.”¹³ Musicking also includes the relationships formed between all the participants of the performance, the performers as well as the audience. The participants learn about and experience the ways in which they relate and how they should relate to other human beings. These relationships are extremely complex and are integrated into the musical experience. This experience enables the participants to explore, affirm and celebrate their relationships, thus making musicking central in importance to our humanness.

Thomas Turino’s works explore how Latin America’s newly independent nations combined existing musical styles to create new national identities. This musical nationalism was developed by the elite ruling class in order to provide a unique sense of belonging among the working-class population. By holding musical competitions which included ethnic, folk, and indigenous styled music, the new ruling class was able to create a hybrid style of patriotic songs and national anthems to unite the populace and provide a new national identity in the wake of colonialism. These musical identities were central to the construction of the new national identity. The musical culture is redefined and becomes a source of collective identity.

¹³ *ibid*

“Here the role and place of music needs to be interpreted through a broader framework in which tradition and ritual are understood as processes of identity identification, as encoded and embodied forms of collective meaning and memory.”¹⁴

The connection between music and memory was extensively investigated by Oliver Sacks in his book *Musicophilia*. Sacks did extensive research with patients suffering from dementia and Alzheimer’s disease. He found that the memories that music creates somehow survive the ravages of cognitive disease. The memories created are deeply emotional and can transport a listener back to the exact moment in time when they first heard the musical piece. Music is not only a retrievable historical document, but it also remains in the memory even after other memories have dissolved. Music continues to trigger emotional memories of time and place even when the mind no longer functions.

Historical Background

Bruno Nettl states "One cannot really understand a culture without taking into account the almost inevitably great importance of its music."¹⁵ Music is a critical cultural resource that provides a way to engage students with the history and cultural development of a nation’s history. Investigating a nation’s musical history provides an understanding of the past which can be applied to present-day issues. The examination of the political and cultural history of a nation’s music also develops students analytic skills and promotes cross-cultural understanding. Musical selections should be treated like any other historical document: they are evidence of a specific time and place that can be used to illustrate political and cultural values of class, gender, economics, and community identity. Music grabs students attention, engaging their minds,

¹⁴ Eyerman, R. & Jamison, A. (1998) *Music and Social Movements: Mobilizing Traditions in the Twentieth Century*. New York, NY: Cambridge University Press.

¹⁵ Nettl, B. (1980). "Ethnomusicology: Definitions, Directions, Problems". *Musics of Many Cultures*, ed. Elizabeth May. Oakland, CA. University of California Press.

making it a powerful tool to help them remember. Playing music in a classroom environment is an excellent way to spark their interest and to introduce historically important events in a memorable way. The students do not need to have a technical background in music to enjoy listening and thinking about music within a historical context. The life and work of a musical artist can be studied in a variety of ways and approached along many different avenues. Examining a musician's work within the context of history illustrates not only the musician's place in that history but how their work impacted their culture as well. Analyzing a musician's work during a specific historical point in time not only reveals the values and beliefs of the musician but also illuminates their social and political interrelationships.

The United States has a long and rich tradition of protest music. Protest songs rose from the deep vein of African American slave spirituals and work songs. Spirituals encouraged resistance, bolstered morale and gave slaves the strength to persevere. Spirituals looked upward, to heaven and freedom from this hard world. Work songs were sung to help withstand hardship, express anger, and frustration. They were a covert, vocal form of rebellion and resistance. The Blues came out of the bitter hardships following the Civil War and the realization that although slaves were emancipated, their equality was not guaranteed. The Blues expressed anger and frustration, rebellion and resistance while giving hope for freedom and the strength to persevere. They combined the melody and hope of spirituals with the rhythms and resistance of work songs. Blues and American folk music appear to be two distinct styles of music, but they have much in common. Folk music and the Blues were influenced by poverty, politics and the changing cultural forces in America.

The protest music movement of the 1960s and 1970s combined these historical musical styles with lyrics inspired by the political, social and cultural issues of this era. Examining the

lives and music of the individual musicians who were part of this movement illustrates the evolution of this music that was created to influence social and cultural change. In the United States, Pete Seeger was a social activist and one of the founding interpreters of folk music. Seeger and the members of his group were blacklisted during the McCarthy era (1950-1954), accused of being Communist sympathizers. Argentina's grandfather of Latin American protest music, Atahualpa Yupanqui also suffered as a result of his support for the Communist Party.¹⁶ In the 1960s, Seeger's music was influential in the support of international disarmament, civil rights, labor, and environmental causes. Seeger had a great friendship with another folk icon, Woody Guthrie, who wrote one of the United States' most famous folk songs "This Land Is Your Land" as an alternative to the popular standard "God Bless America." Woody's son Arlo Guthrie followed in his father's footsteps, becoming a well-known protest singer/songwriter during the 1960s. Greatly affected by the assassination of Víctor Jara in the Chilean coup of 1973, Arlo included a biographical song entitled "Víctor Jara" on his 1976 album "Amigo". Pete Seeger and Woody Guthrie were strong supporters of the growing immigrant labor movement in the United States. Woody Guthrie's 1948 poem "Deportee," written after a deadly airplane crash in California carrying twenty-three undocumented Mexican farmworkers back to Mexico, gave symbolic names to the braceros who had lost their lives that day.¹⁷ Pete Seeger popularized this musical plea for justice and over the years, many other musicians have performed this song. Among them are Joan Baez, Arlo Guthrie, Roy Brown Ramirez, and Tao Rodriguez-Seeger.

Joan Baez, the daughter of a Mexican immigrant, recorded the spiritual song "We Shall Not Be Moved" translated into Spanish as "No Nos Moverán" on her 1974 album entitled,

¹⁶ Exarheas, A. (2010). "Profile of Atahualpa Yupanqui – Pioneer of South American Indigenous Music". *Sounds and Colours-Argentina*, ed. Russell Slater. London, UK.: Sounds and Colours.

¹⁷ Martin, C. (2008). "60th anniversary of "Plane Wreck at Los Gatos (Deportee)". *This Month in Labor History. Unite Here. Midwest Region*. <https://www.indybay.org/newsitems/2008/01/30/18475895.php>

“Gracias a la Vida”. “No Nos Moverán” was a standard in the UFW’s labor songbook, sung by Mexican migrant workers on the picket lines in 1965 during the Delano grape strikes.¹⁸ Baez stated at the time that she released the album as a "message of hope to the Chileans suffering under Augusto Pinochet."¹⁹

In Latin America, as a result of social conflicts and the political mobilization of the Latin American population, the folk song movement La Nueva Canción began rediscovering traditional music forms. The Encuentro de la Canción Protesta (Gathering of the Protest Song) took place in Cuba in 1967, where the term La Nueva Canción was first used to promote this musical event. The founding musicians of La Nueva Canción movement, Argentinean Atahualpa Yupanqui (Héctor Roberto Chavero Aramburu) and Chilean Violeta Parra (the godmother of La Nueva Canción) paved the way for other significant musicians, including Víctor Jara, Inti-Illimani, and Quilapayún in Chile, Mercedes Sosa in Argentina, and Cuba’s Silvio Rodríguez, the driving musical influence of La Nueva Trova. La Nueva Canción’s unifying theme was the quest for new national post-colonial identity and cultural renewal in Latin America.

Atahualpa Yupanqui, born Héctor Roberto Chavero Aramburu, is considered the most influential Argentine folk musician of the 20th century. His father was mestizo descended from the indigenous Incan people. In recognition of his indigenous heritage, he adopted the stage name Atahualpa Yupanqui, in honor of two legendary Incan kings. In his youth, Yupanqui traveled throughout Argentina researching the indigenous cultures. His ethnographic work became popular during the 1970s when Nueva Canción musician Mercedes Sosa recorded several of his compositions. Yupanqui was invited to Paris by Edith Piaf and regularly opened at

¹⁸ Peterson, J. & Scott, T. (2004) “The UFW: Songs and Stories Sung and Told by UFW Volunteers”. San Diego, CA.: University of California San Diego.

¹⁹ Farber, Nancy (1974). "Joan Baez: Singing of fewer causes now". Pp. 54-57 *People Magazine*.

her performances. During his stay in Paris, he befriended many artists including Picasso, who appreciated his poetry and its commentary on poverty and oppression. He signed with the recording company Le Chant Du Monde and his first recording was awarded the Charles Cros Academy's prize for the best foreign album, which allowed Yupanqui to travel extensively throughout Europe. In 1977 Mercedes Sosa recorded an album "Mercedes Sosa interpreta an Atahualpa Yupanqui" dedicated to Atahualpa's music. This recording gained him a renewed popularity with Nueva Canción musicians who now refer to him as "Don Ata."²⁰

Violeta Parra is renowned for her contribution to Latin American culture. Parra not only wrote and performed protest songs, but she is also known for her poetry. Like Yupanqui, Parra worked in ethnomusicology, studying performance, poetry, singing, and visual art. She established artistic spaces, known as La Peña, where these different cultural forms could be presented together. Parra performed traditional Chilean folk songs as well as her own compositions which carried a strong social message. In the late 1950s and early 1960s, Parra's work ushered in the era known as the Nueva Canción Chilena (the Chilean New Song). Parra extensively traveled throughout Europe, including the United Kingdom, where she became acquainted with the American folklorist Alan Lomax. Following Yupanqui, she also recorded her first album for Chant du Monde. These recordings allowed her work to gain an international audience.

La Nueva Canción movement connected these like-minded individuals to a larger network, which formed an imagined community of listeners.²¹ This network made it possible for

²⁰ Exarheas, A. (2010). "Profile of Atahualpa Yupanqui – Pioneer of South American Indigenous Music". *Sounds and Colours-Argentina*, ed. Russell Slater. London, UK.: Sounds and Colours.

²¹ Anderson, Benedict, (1983). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso.

the songs of rising musicians such as Víctor Jara and Silvio Rodríguez to be made available to a wider audience and gain influence in the Latin American political consciousness. Víctor Jara was closely associated with the campaign of Salvador Allende's socialist Unidad Popular party. The original version of the song "Venceremos" was written by Claudio Iturra, an alternative version of the text was written by Víctor Jara and composed by Sergio Ortega for the 1970 presidential election campaign of Salvador Allende. The title translates to "We Shall Triumph" and became the Allende campaign's official theme. Unfortunately, because of his association with Allende's campaign during Pinochet's coup d'état, Jara was arrested and assassinated by the Chilean army in September 1973. His assassination was memorialized in Arlo Guthrie's "Ode to Víctor Jara" and other songs.²²

The Cuban singer-songwriter Silvio Rodríguez was not always favored by the Cuban government. Rodríguez is associated with the musical movement known as Nueva Trova, which came about almost simultaneously with the La Nueva Canción movement. Rodríguez mixed political statements with coded, metaphorical lyrics that offered hope and remembrance of the victims of Latin America's oppressive regimes. Rodríguez has a strong connection with Chile, helping to bring the music of La Nueva Canción to Cuba during Pinochet's dictatorship. In 1990 at the National Stadium before 80 thousand people, Rodríguez performed Jara's composition, "Te Recuerdo Amanda" commenting "That night, right on time, Víctor Jara appeared to us."²³ The lyrics tell about the breakdown of a relationship between two working-class Chileans, a metaphorical reference to the conflict in Chile. Jara's "Te Recuerdo Amanda" has also been recorded by the group Quilapayún and by the American folk singer Joan Baez.

²² Augustyn, A. (2013). "Víctor Jara". *Encyclopedia Britannica*: Encyclopedia Britannica, Inc.

²³ 2017 "Interview with The Desconcierto", *PRESSENZA* – International News Agency.

In contrast to La Nueva Canción and Nueva Trova musical movements, which consciously avoided the influence of the western musical styles of rock n 'roll and psychedelia, the Brazilian movement of Tropicália combined Avant-Garde theatrical performances with rock n 'roll and the native rhythms of Brazilian music.²⁴

Like the Nueva Trova and Nueva Canción movements, which included poetry, public theatre, and film, Tropicália was a multidisciplinary movement, including poetry, film, theatre and the visual arts. Led by Caetano Veloso, Gilberto Gil, Tom Zé, and Os Mutantes, this movement emulated the new musical compositions coming out of the UK, Europe, and the United States.

In 1964, a CIA-backed military coup d'état installed General Costa e Silva as President of Brazil.²⁵ The previous government, led by President Goulart, had been elected on an economic nationalist platform. Goulart desired to close the gap between wealthy and poor, and most importantly to keep multinational companies from taking profits out of Brazil. Silva's military regime began suppressing all industrial strikes, student protests, and any music or theatre productions it considered critical of the regime. In 1968, the regime passed the AI-5 act, a bill that imposed strict censorship on media. This era of suppression was called *vazio cultural*, the cultural void.²⁶

Bravely, the Tropicálistas fought for their creative freedom. Veloso's debut album included a song entitled Tropicália, which is how this new musical movement gained its name.

²⁴ Dunn, C. (2001). *Brutality Garden: Tropicalia and the Emergence of a Brazilian Counterculture*. 1st New edition. (p. 276). Chapel Hill, N.C.: The University of North Carolina Press.

²⁵ (Kornbluh, E. (Ed). (2004). "Brazil Marks 40th Anniversary of Military Coup. Declassified Documents Shed Light on U.S. Role. White House Audio Tape, President Lyndon B. Johnson discussing the impending coup in Brazil with Undersecretary of State George Ball, March 31, 1964." *The National Security Archive*. Washington, D.C.)

²⁶ Kingstone, S. (2004). "Brazil remembers 1964 coup d'état". BBC News.

Another compilation album, entitled “Tropicália: ou Panis et Circencis,” included the psychedelic band Os Mutantes, combining samba with experimental song structures. Gil and Costa’s compositions made references to the spilled blood from the coup, and Veloso paid homage to the revolutionary Che Guevara in “Soy Loco Por Tí, América.” Employing surrealistic wordplay and concrete poetry they sought to conceal their critique of the consumerism and violence overtaking their country. Veloso called this approach “cultural cannibalism”— “eating the words and musical styles of the Beatles, Jimi Hendrix, Janis Joplin and mixing them with loved bossa nova rhythms of João Gilberto and Tom Jobim.”²⁷ Subsequently, Gilberto Gil and Caetano Veloso were imprisoned and exiled to London. They continued to perform in Europe and returned to Brazil in 1972. Tropicália gained global popularity through performances aired on BBC television and international music competitions. In acknowledgment of how Tropicália continues to be an inspiration, in 2003 Gilberto Gil was appointed Brazil’s Minister of Culture.

The relationship between the United States and Mexico has been characterized by antagonism and exploitation. The citizens of the United States and Mexico have played central roles in shaping each other’s political, economic, social, and cultural development and have struggled to establish a relationship based on mutual trust and respect. In the 1940s, thousands of U.S. tourists visited Mexico every year over thousands of miles of highways financed and built by the Mexican Department of Tourism.²⁸ Mexico has served as a sanctuary for political exiles from the across the globe beginning in the 1940s when Mexico welcomed individuals seeking sanctuary from the fascist governments of Spain, Germany, and Stalinist Russia. Soon these

²⁷ Veloso, C. (1997). *Tropical Truth*. New York, NY: Knopf

²⁸ Castellanos, M. Bianet (2010). "Cancún and the Campo: Indigenous Migration and Tourism Development in the Yucatán Peninsula," In Berger, D. & Wood, A.G. (Eds.), *Holiday in Mexico. Critical Reflections on Tourism and Tourist Encounters*. (pp. 241-264). Durham, N.C.: Duke University Press.

exile communities were joined by left-wing artists, filmmakers, and writers from the United States. Many of these American artists and intellectuals fled from the United States during the McCarthy era to avoid blacklists and congressional subpoenas.²⁹ During the 1960s the United States selectively followed Franklin D. Roosevelt's 'good neighbor' policy towards Mexico. This policy professed an official non-intervention and non-interference policy throughout Latin America.³⁰ Consequently, the United States refrained from interfering in Mexico's domestic politics so that when Mexico hosted the Olympic Games in 1968, the United States government turned a blind eye to the Mexican government's violent repression of the students' protest in the Massacre of Tlatelolco.

Nevertheless, the Mexican government heavily criticized America's rock n' roll influence in Mexican popular music during the 1960s -70s. These critics felt that the influx of American music was contributing to the 'desmadre' they saw happening among their youth. Desmadre is a derivation of the Mexican verb desmadrar, meaning to separate a baby animal from its mother, to ruin or to spoil. Government officials felt that desmadre was the cause of rebellion and the wild, unacceptable behavior in Mexican youth. One of Mexico's most notorious musical artists is Chavela Vargas, her life is a perfect example of what the critics termed desmadre. As a young girl, she left her parents' home in Costa Rica to live on the streets of Mexico City. Playing guitar and singing, dressed in pants and a poncho, she carried a gun and drank like a man. She cavorted with Hollywood's elite in Mexico's lavish beachfront resorts, had numerous lovers, including Frida Kahlo, and became Pedro Almodóvar's muse, contributing her

²⁹ Sackett, A. (2010). "Fun in Acapulco? The Politics of Development on the Mexican Riviera", In Berger, D. & Wood, A.G.(Eds.), *Holiday in Mexico. Critical Reflections on Tourism and Tourist Encounters* (pp. 161-182). Durham, N.C.: Duke University Press.

³⁰ McPherson, A. (2014). "Herbert Hoover, Occupation Withdrawal, and the Good Neighbor Policy". *Presidential Studies Quarterly* 44.4. (pp 623-639): Washington, D.C.: Wiley-Blackwell for the Center for the Study of the Presidency and Congress.

music to his films “*Kika*,” “*La flor de mi secreto*,” “*Carne trémula*,” and “*Julieta*.” She produced twenty-four albums between 1960 and 1979.

The lyrics for her song *Macorina* were written by Alfonso Camín. Camín is considered the father of Afro-Cuban poetry, and an important representative of Mexican poetry. In Cuba, his poetry was influenced by the music and sensuality of miscegenation. He confronted the issues of the stereotypes inherited from Cuban criollismo. His poetic rhythms echoed the pains of slavery and were built on the rhythms of the rumba, the son, and African drums, giving his words the atmosphere of rumba and revelry. In Mexico, he incorporated the language of indigenous communities and their poetry into his work. The inclusion of indigenous language, culture, and musical instruments marks all of the musical movements of this era in Latin America. *La Nueva Canción*, *Nueva Trova* and *Tropicálismo* all paid homage to their indigenous populations through their hybrid musical styles.

The political consciousness of Puerto Rico's large emigrant communities and the continued colonial status of the nation within the United States have contributed to their focus on creating a national identity.³¹ With the growth of Puerto Rican nationalism, music became an important expression of Puerto Rican culture. Beginning with the counterculture movements of the 1960s, Puerto Rican activism is linked to the Cuban Revolution, the Black Power and Brown Berets movements, the antiwar movement, the civil rights movement, and Puerto Rican Nationalism. The Young Lords of New York and other Puerto Rican activists in the US constructed a political identity defined by race, class, and their nation's colonial status. The history of Puerto Rican popular music is marked by songs of protest, struggle, and resistance.

³¹ Gitlin, T. (1987). *The Sixties: Years of Hope, Days of Rage*. New York, NY: Bantam.

Puerto Ricans who migrated to New York during the 1950s and their Nuyorican children brought an expansive musical heritage which allowed them to express their feelings, speaking out about their new and hostile surroundings.³²

Plácido Acevedo, José Feliciano, and Roy Brown symbolize the variety of Puerto Rican musical identity. Plácido Acevedo was born in Puerto Rico, emigrated to New York City in the 1920s and relocated back to Puerto Rico in 1937. As a member of Mayarí Quartet, Plácido performed on the radio, in nightclubs, theaters, and circuses. Rapidly gaining popularity, Quartet became one of the most listened-to musical groups on Puerto Rican radio. The Quartet became internationally famous in Central America, South America, and the Caribbean. The Quartet's fame was crowned by their inclusion into the Institute of Puerto Rican Culture. Their song "El Flamboyán" refers to the flowering tree that is found all over Puerto Rico. Although the tree is not the island's national tree, it is one of the most beautiful and recognizable trees across the island, and which symbolizes Jíbaro (the rural farmer, and an iconic reflection of the Puerto Rican people), pride, hope, and rest.³³

José Feliciano's music was first discovered by RCA record executives in 1966 when he performed at the 'Festival de Mar del Plata' in Argentina. He gained widespread popularity in the U.S. after his 1968 album "Feliciano!" was released and reached number two on the music charts. The album was awarded two Grammy Awards that same year. In October 1968, at the height of protests against the Vietnam War, Feliciano was invited to perform "The Star-Spangled Banner" at Tiger Stadium in Detroit. His personalized, Latin jazz-inspired rendition became

³² Elbaum, M. "What Legacy from the Radical Internationalism of 1968?" www.Historyisaweapon.com

³³ Ramirez, L. (2018). "El Flamboyán, or "Flame Tree". In The Personal Collection of Awilda Saavedra Reasco.

highly controversial³⁴ Looking back during a 2006 NPR broadcast, Feliciano expressed pride at being the one to open the door for artists to later interpret the nation's anthem.

Another influential musician of Puerto Rican descent, Roy Brown, was born in Orlando, Florida in 1945. Brown's father was an American naval officer and his mother a native of Puerto Rico. In the late-1960s, Brown enrolled in the University of Puerto Rico. While he was a student, he became involved in protesting against the Vietnam War and the poor living conditions in Puerto Rico. He was a strong supporter of the independence movement of Puerto Rico and was involved in the student protests which spread throughout the university. In 1969 he recorded his album “Yo Protesto.” The album was initially released by the Vanguardia label, but was later released by Disco Libre, a label owned by the Puerto Rican Socialist Party. The album became a symbol of the riots at the University of Puerto Rico that began in 1970 and was an integral part of the protests against the sociopolitical situation in Puerto Rico. When Brown was rejected by his family for his radical views, he relocated to NYC in the late 1970s where he formed the group Aires Bucaneros. The group traveled extensively and performed in Spain, Mexico, Ecuador, Cuba, Nicaragua, and Costa Rica. His album “Árboles” was produced by Silvio Rodríguez, in Cuba in 1988. In 2006 he recorded the album “Que Vaya Bien” with Tao Rodríguez-Seeger, the grandson of Pete Seeger.³⁵ Roy Brown is a notable representative of the multicultural, multigenerational musical legacy that continues to create positive change in today’s world.

³⁴ Mather, V. (2017) “A Polarizing Performance---by Jose Feliciano in 1968”. *New York Times*. New York, NY: New York Times.

³⁵ Frese, E. (2006). “Roy Brown”. *Music of Puerto Rico*. Published by Evan Bailyn.
http://www.musicofpuertorico.com/index.php/artists/roy_brown/#discography

Annotated Syllabus

During the 1960s and 1970s, profound cultural and political changes were taking place in Latin America and the United States. New political and social groups were formed and became mobilized into movements for social change. These new groups demanded political inclusion, structural changes in the elite ruling systems, and democratization of governmental institutions as they challenged rigid social divisions based on class, race, ethnicity, and gender. It did not matter if you were living in the United States, Cuba or Chile, these movements for equality and freedom were united in their goals. This era was marked by the Cuban Revolution, the military coup d'états in Argentina, Chile, and Brazil, and the war in Vietnam, prompting the formation of many anti-imperialist political groups advocating for progressive social and cultural change. At the same time, the counterculture movement drove changes in everything from social issues to the arts. Andy Warhol and his Factory project in New York radically changed the art world, inspired new forms of musical expression, and confronted sexual and gender roles in the United States' cosmopolitan society.³⁶ Books like Robert Heinlein's "Stranger in a Strange Land", Kurt Vonnegut's "Slaughterhouse-Five", and Maya Angelou's "I Know Why the Caged Bird Sings" offered a biting criticism of America but each were blended with an optimism that ordinary people could overcome the obstacles of racism, sexism, war, and repression to build a better future. The Nueva Canción, Nueva Trova, Tropicália, and U.S. protest music movements accompanied these social movements, and they influenced each other as well as influencing new musical styles in South America, Mexico, and the Caribbean nations of Cuba and Puerto Rico.

³⁶ Graw, I. (2010). "When Life Goes to Work: Andy Warhol". *October* (132). The MIT Press: Cambridge, MA. pp 99-113.

These musical movements helped unite the people of Latin America and the United States as they advocated for worldwide peace, justice, and universal human rights.

My project centers on the process of musicking and the creation of the hemispheric and transcultural connections formed between Latin America and the United States during the 1960s-1970s. This project looks at local musical cultures and how they affected and were affected by the larger political, cultural and economic environments. How did these socially conscious musical audiences also influence the political atmosphere locally and globally? How were these communities created across the Americas? What happened at these musical gatherings to inspire people to work together as a community to initiate positive social change? I propose an academic study investigating the protest music movements of the 1960s and 1970s in Latin America and the United States, including historical transnational relationships. The course will analyze the national political and cultural environments in Argentina, Chile, Brazil, Mexico, Cuba, the Caribbean, and the United States, and will include individual artists, their contributions, and transcultural conversations of the musical protest movements of the 1960s and 1970s. This hemispheric conversation was facilitated by the international media corporations of radio, television, record marketing and production, and the international networks of the Latin American Socialist party and other leftist political organizations.

This course of hemispheric American studies will develop students' understanding and knowledge of the culture and history of Latin America and the United States, which they can apply in today's transnational environment. The readings for this course were chosen to provide a relevant historical background of Latin America and the United States, an introduction to the role music plays in creating identity, and an introduction to how music travels across borders. The course begins with an overview of the history of Latin America in the first week, followed

by an introduction to music and identity in the second week with an introduction to how music changes as it crosses national borders in the third. Each successive week thereafter is paired with the corresponding Latin American nation's chapter from the main text, web links to the musicians' background information and links to YouTube videos for each artist. In the last two weeks, we will examine musicians of the 1960s-70s from the United States leading into a discussion of current transcultural musicians from both the United States and Latin America.

In order to provide a comprehensive historical background for this class, I have chosen as the main text, *Modern Latin America*, written by Thomas Skidmore and Peter Smith, which is available from Oxford University Press. *Modern Latin America* is well written and offers a thorough historical analysis of Latin America from 1930 to the present. The authors include national and regional case studies with additional sections on current trends in the region. This extensive investigation of contemporary Latin America will enable students to understand the diversity of Latin American countries, their distinct national experiences, and different needs.

This text also has a companion website developed by Professor James Green and his students at Brown University. This website provides students with a comprehensive set of materials that are integrally connected to the textbook. The website offers avenues to further investigate themes introduced in *Modern Latin America*, presents sample essays based on the course work, and serves as a guide to further students' study and research. Hosted by Brown University's library it can be referenced at <https://library.brown.edu/create/modernlatinamerica/>

These two resources will enable my students to become familiar with the “political, economic, social, and cultural conditions that have produced conflict, change, and continuity in Latin America over the last two hundred years...including the legacies of conquest, patterns of economic development, changing roles of women, expressions of popular culture, cycles of

political change, and U.S.-Latin American relations” (Green, 2007). The text contains a chapter for each country containing a historical narrative that includes “European-New World interaction, racial mixtures, military takeovers, and U.S. intervention in the area.” (UNC-Chapel Hill Libraries Catalog). In addition, the companion website provides links to a number of resources and includes a timeline of key events, lists of heads of state organized by country, primary sources on nineteenth, twentieth, and twenty-first-century Latin America and suggestions for further reading. These additional readings are linked by chapter and all are written in English. There is also a section that provides recommended films on Latin America by country.

In order to introduce the concept of how music creates individual and social identities, I have chosen Christopher Small’s work *Musicking— the meanings of performing and listening*. This text explains how the “essence of music lies not in musical works but in taking part in performance, in social action.” (Small, 1999). It illustrates how the act of musicking creates a unified identity that includes all of the people involved in the performance, including the performers, the audience and the people who work at the venue where the performance occurs.

To further clarify how people use music to express their inner emotions, and how music inspires political movements, I have included a chapter from the work *Music as Social Life* by Thomas Turino, which describes how music and musical performance can unite people and create profound social experiences. A chapter from Jacques Attali’s text *Noise: The Political Economy of Music*, is also included, focusing on how music is used as a political tool to manipulate groups of people and create a political identity for good or bad.

In order to illustrate how protest songs develop and change as they move across borders, I have chosen the work *We shall not be moved/no nos Moverán: Biography of a song of struggle*

written by David Spener which reveals the transformation of the African American slave spiritual into a transnational musical standard expressing unity and resistance to oppression in the present day. Piero Scaruffi's text *The History of Popular Music* includes a chapter entitled "The History of Latin-American Popular Music" which introduces the diverse styles of Latin American popular music and how they are influenced by a combination of European Folk music, African music, and native traditions.

Because this course concentrates on the decades of the 1960s and 70s I have included Eric Zolov's *Refried Elvis: The Rise of the Mexican Counterculture* and George Lipsitz's essay "Who'll Stop the Rain? Youth Culture, Rock Vs Roll, and Social Crises" from David Farber's collection *The Sixties: From Memory to History*. These selections illuminate the changes that occurred during the 1960s in Mexico and the United States. Zolov's *Refried Elvis* details the events of 1968 and how American rock and roll influenced Mexican politics, society, and culture. Lipsitz explores how the war in Vietnam, race relations, youth culture, and women's rights were influenced by political and cultural forces and how the music of the 60s was central to that experience. Lipsitz also addresses how people's capacity for remembering this era has influenced the memories of American society today.

The first week of class will cover an introduction to the course, a review of the syllabus and class expectations. Monday's class will emphasize that a hemispheric studies approach is integral to understanding how Latin America and the United States function together as a political, economic and cultural whole. The first reading, *Modern Latin America*, Chapters 1 and 2, will provide students with a timeline of integral events illustrating the historical connections between Latin America and the United States and will equip students with essential political, cultural and economic background forming the

scaffolding for discussions in a hemispheric studies approach. It is important to engage students in the practice of critical thinking and build open discussion skills that demonstrate how political, social, and economic practices are integrated into a global environment.

The second week's reading for Monday, *Musicking: The Meanings of Performing and Listening*, Prelude: Music and Musicking, will introduce the concept of musicking, how musical identities are formed and contribute to the formation of social groups, specifically protest music movements. In class, the discussion will focus on transcultural musical exchange and provide a foundation for Wednesday's readings, on the impact that politics have on the formation of musical identities. Wednesday's readings, *Noise: The Political Economy of Music* and *Music as Social Life: The Politics of Participation* will enable students to critically examine the economic effects of the global music industry and how transnational corporations market new national identities. The use of music marketing strategies by international political parties in social situations such as concerts and rallies can create a political identity that leads to the creation of social movements for change. It is important for students to grasp the economic power of corporate entities that use music to initiate change. In addition, students will be able to deconstruct the financial agendas of the multinational corporations that influenced Latin America's postcolonial identities.

In week three, the topic of Crossing Borders-Musical Migrations will be introduced with the reading *We shall not be moved/no nos moverán*. This reading is an in-depth study of how the protest song "We Shall not be Moved" traveled across international borders and was adopted by different groups to communicate the same message using their own unique style and language. This discussion will enable students to discover how to track multiple changes over time and sharpen their research skills. An in-class presentation by the Sturgis Library's

research librarian will enable students to locate and use various sources when conducting research, to differentiate between primary and secondary sources and how to collate their research into a comprehensive narrative. This skill translates across all fields of study and will carry into the students' daily lives. Wednesday's reading selections, *Music as Social Life: The Politics of Participation*, Chapter 10 and the summary section provided in *The History of Latin-American Popular Music*, will emphasize a hemispheric approach revealing the multiple layers of political, economic, social and cultural factors that work together to create social and political identities, and the economic influences in transnational markets. The focus will shift to the discussion of Latin American popular music. Reviewing how music contributes to the forming of group identity with particular reference to protest music, students will be introduced to underground music distribution and the development of independent recording companies in Latin America, including those financed by the transnational web of the socialist party. Social media networking is a concept that is very familiar to today's students. This familiarity with creating transnational communities will enhance students' understanding of how a powerful community of like-minded people can affect political, cultural and economic change. Students will submit their journals for review at the end of class.

Week four will open with the chapter dedicated to Argentina in *Modern Latin America*. This reading provides the students with a detailed history revealing the many differences between Argentina and the rest of Latin America. Argentinians were predominately of European heritage and this separated them from the more racially diverse populations of South America. This background is essential for students to understand how racial and economic inequality contributed to the political and cultural conflicts of the 1960s-1970s. Argentina will

offer an excellent starting point to enable students to understand how the political message and musical style of Atahualpa Yupanqui resonated with the rural indigenous population and how this pattern of cosmopolitan elite population versus the poorer native indigenous population fueled the socialist party's political rise to power throughout Latin America. Students will read *Tracking the Origins of a State Terror Network: Operation Condor*, which will introduce them to the proliferation and consequences of the U.S. backed 'Dirty Wars' throughout Latin America. I will introduce the music of Atahualpa Yupanqui, Mercedes Sosa, Piero, and The Cancionero de la Liberación on Wednesday, drawing from their biographical backgrounds to illustrate the indigenous influences in their music. The YouTube videos will showcase songs with political messages that will be discussed as a class so that the students can compare and contrast their musical styles, developing the students' ability for musical critique. This form of discussion and musical critique will be an essential element for the rest of the course, culminating in the students' final presentations on a transcultural musician of their choice. This format will enable students to practice close listening to the variety of musicians and musical styles that they will be exposed to for the rest of the semester.

Week five will focus on Chile in the reading from *Modern Latin America*. This reading draws attention to the election of Salvador Allende and the events that unfolded after the C.I.A. backed military coup d'état of Pinochet. This is a pivotal point in Chilean history and provides multiple transnational connections with other Latin American nations and the United States. Students will begin drawing connections to the U.S. political and economic investments that existed in Chile that were mirrored in Brazil, Cuba, Mexico, and Puerto Rico. On Wednesday the class will be introduced to the musicians of the Nueva Canción movement, the founding role of the Parra family, and the formation of local Peñas, a national theatre and arts collective

which formed the backbone of the socialist movement. Students will discuss the political messages of the songs and compare the musical styles of the musicians, stressing the hybrid musical form of La Nueva Canción, which included indigenous instruments, traditional folk styles, the addition of electronic instruments and the international influences on musical style. In particular, the students will discuss the importance of Víctor Jara in Chile's history and draw connections to the musical protest movements in the U.S. This discussion will include the establishment of Berkeley, California's La Peña by Chilean political refugees in 1975, their political and cultural connections to fellow Latin Americans and the support of their allies in the United States. Students will investigate how this cultural center continues to provide a safe space for the Chilean and Latin American communities in the United States in the present day. In preparation for the future readings on Cuba, I will draw attention to the political and musical exchange between Chile and Cuba through music festivals and the Socialist party's recording company Dicap. This will enable students to expand their understanding of how musical and political identities flow across borders and have transnational influence in cultural and societal change.

During week six I will follow the same format of class discussion for Brazil: Development for Whom? from *Modern Latin America*, includes specific events involving the United States' manipulation of the Brazilian government and how these events shaped the socio-political environment. This discussion will provide the scaffolding that is required for students to recognize political, cultural, economic and musical connections necessary for a successful final research project. Breaking into small groups, students will dissect the racial and economic conditions that contributed to creating new cultural identities for the indigenous and Afro-Brazilian population. This exercise will strengthen students' abilities to recognize

complex connections within a transnational context. On Wednesday, I will introduce the musical movement of Tropicália and its radical inclusion of electronic instruments and psychedelic influences. The class will view the film “Tropicália,” which spotlights the musicians, their socio-cultural identities and the consequences of exile. Investigating the Tropicálistas connections with the exiled Nueva Canción musicians, students can discern how music migrates and is translated to broadcast a message of global solidarity. Students will submit their first reflection paper at the end of Wednesday’s class.

On Monday of week seven, class discussion will focus on ‘Mexico: The Taming of the Revolution’ in *Modern Latin America*, including the pivotal events surrounding the 1968 Olympics in Mexico. Students will work in small groups and compare the U.S. student movement and the Kent State massacre with the student movement in Mexico and the Tlatelolco massacre before the 1968 Olympics. These group discussions will include a comparison of African-American athletes Tommie Smith and John Carlos’s black-power salute at the Olympics with Colin Kaepernick’s ‘taking a knee’ during the playing of the US national anthem years later. The text *Refried Elvis* will provide a historical background of the Mexican music industry’s involvement in socio-political events and their relationship to corresponding events in the United States. This discussion will include a short YouTube video “Masking Mexican-American Identities Latin Music USA: The Chicano Wave.” Students will examine how the influence of Mexican-American musicians impacted the U.S. music industry. On Wednesday I will screen the film “*Chavela*,” a biographical film about Chavela Vargas. The film addresses women’s roles and sexual identity in Mexico. Our class discussion will focus on the issues of women’s rights and sexual identity that are still present in today’s society and how musicians use their songs to convey coded messages that are identifiable to members of their

respective groups. This exercise will enable students to see patterns in our socio-cultural and political environments, bringing the past forward into the present and developing critical analysis skills.

Week eight's reading in *Modern Latin America*. Cuba: Late Colony, First Socialist State will focus on Cuba's contentious relationship with the United States. Castro's revolution, the Bay of Pigs, the Cuban missile crisis, the trade embargo and the mass emigration of Cubans to the U.S. have all contributed and continue to influence the United States' political relationship with Cuba. In small groups, students will discuss current political issues and economic policies that affect U.S. policy with Cuba. This exercise will introduce historical perspectives and the transcultural aspect of the Cuban culture enabling students to make connections within the current socio-political context. Wednesday's class will include the reading, *La Nueva Trova*. This reading will introduce the Nueva Trova movement of the 60s, which initiated a new musical style as well as a national theatre and art movement backed by the Socialist party. I will ask them to compare Cuba's La Nueva Trova with the Nueva Canción movement in Chile, encouraging the development of analytical skills and deeper thinking about the connections between politics and culture in a transnational context. This provides a foundation for the students' final presentations and research paper, enabling them to draw connections between past events and present-day cultural and political issues. On Wednesday the class will participate in a short discussion focusing on Silvio Rodríguez's musical influence and his involvement in the recording and production of records for fellow Latin American musicians. Students will submit their journals for review at the end of class.

Week nine's reading, "The Caribbean: Colonies and Mini-States," from *Modern Latin America* will bring to light the complicated relationship that exists between Puerto Rico and the

U.S. The focus will be the continuing colonial relationship, the U.S. military presence, and the U.S. economic interests which still drive the socio-political environment of Puerto Rico. The class will also discuss the strong influence of the Puerto Rican Independence movement in Puerto Rico and within the United States. On Wednesday, the class will review the readings covering musicians Roy Brown and José Feliciano, biographical and musical history. The New York Times article, “A Polarizing Anthem Performance — by José Feliciano in 1968” will provide a basis for students to compare the reaction to José Feliciano’s 1968 rendition of the “Star-Spangled Banner” with current opinions regarding musical performances of the national anthem in the U.S. After reading Edna Frese’s biography of Roy Brown in “Music of Puerto Rico, Know us by the songs we sing,” students will be asked to consider the continued status of Puerto Rico as a colony of the U.S. and the U.S. responsibility to its citizens in Puerto Rico. Students will practice courteous debate skills and use facts to support their point of view. These are also invaluable skills they will need in their future research and assessment projects.

The format for both days of week ten will be a class discussion of ‘The United States: History of Protest Music,’ chapter eleven in *Modern Latin America*. This is a very dense chapter therefore the discussion focus will be divided into two parts. This will enable students to gain a deeper and more thorough understanding of the interrelated political and socio-cultural influences that exist between Latin America, the United States, and the world. Monday will focus on the global economic and political connections that shaped the Western hemisphere until the 1950s. We will pay special attention to the influences of World War I and World War II and the ethnic migrations from Europe to Latin America. Wednesday’s discussion will cover George Lipsitz’s text “*Who ’ll Stop the Rain? Youth Culture, Rock V Roll, and Social Crisis,*” (from *The Sixties: From Memory to History*) with a focus on how Latin America and the United

States were politically, economically and culturally linked during the 1960s and 70s. By identifying the musical connections enabled by political parties and media corporations, the students will trace the transnational connections between the protest music movements of the United States and Latin America. These discussions will facilitate the research and development of the students' second reflection paper.

Week eleven will be devoted to the history of the 1960s protest music in the United States. Monday, the class will begin with a screening of the PBS documentary *How Sweet the Sound*. Following the film will be a short discussion on Joan Baez's personal impact on protest music and her support of fellow musicians in the United States and Latin America. This discussion will serve as an introduction to the musical selections for Wednesday's class focusing on how the 1960s protest music movement influenced the socio-political environment of the US. The reading "*Who'll Stop the Rain? Youth Culture, Rock V Roll, and Social Crises*" will be used to initiate a discussion on how visual images can trigger memory and influence a community's shared remembrance of historical events. Students have been viewing music videos that contain photos and film clips of this historic era. This discussion will encourage students to question how visuals set to music create unique historical storylines that must also be checked for factual validity. Students will be asked to investigate the lyrical content of the featured songs and how these lyrics inspired the anti-war and student protests for peace. Lyrics form an integral part of understanding more complex political and moral issues faced by the U.S. population during this time. This discussion will aid students in their interpretation of lyrical content and inquiries into the visual accuracy of the videos of the musical artist they are focusing on in their final project. The second reflection paper will be due at the end of class.

Week twelve will focus on American protest music musicians whose work directly

addresses the Vietnam war and the student peace movement. Students will compare the Latin American musicians we have discussed to find shared socio-political views on war and military intervention in Latin America. We will discuss individual artists and then compare them as a collective group of ‘protest singer/songwriters.’ This exercise will enable students to make thematic connections shared by Latin American and U.S. musicians. Another aim is to facilitate students analysis of style and lyrics in a transcultural context. Latin Americans opposed military interventions in their countries that were supported by the United States government for political and economic reasons. Studying the transcultural influence of protest music and how this movement inspired global protests against the military-industrial complex that threatened the lives of Latin Americans and the lives of young Americans in Vietnam will make clear how music can be used to initiate transnational change. Protest music creates bonds that encourage resistance and inspires action across borders of diverse communities in the hope of making a positive change.

Week thirteen will be focused on the impact of the U.S. music industry in pre-revolutionary Cuba. I will introduce the film the “Buena Vista Social Club” for Monday’s class with the historical context of the economic and ethnic divisions that existed in Havana during the 1950s and 1960s. This film will contextualize the U.S. film producers’ colonial attitude towards musicians of color, who are seen as needing intervention from the U.S. music industry to provide cultural recognition and economic support. This exercise will encourage students to look behind the entertainment value of a media production and discover the socio-political incentives for economic gain from a perceived under-privileged racial identity group, namely Afro-Cubans. This discussion will help students in discerning historical facts versus a multinational media corporation’s version of historical events.

Wednesday will focus on transnational musicians from the 1960s to the present. I will include musicians from Jamaica, Sri Lanka, Panama, and Spain to enable students to understand the present-day transcultural environment of the popular music recording industry. The musicians I have included from the United States are second or third-generation Americans with close ties to Puerto Rico, Brazil, and Mexico. I will be guiding the class discussion to illustrate how these musicians' hybrid musical styles pay homage to their ethnic heritage. Each of these artists continues in the style of protest music but their music now includes current global issues of poverty, racial inequality, colonialism, and environmental destruction. These discussions will enable the students to draw lines of similarity in musical style and purpose in a more diverse group of artists. At the beginning of class on Wednesday, the class will listen to an NPR interview with Ani Cordero discussing her 2014 album "Recordar." This interview highlights Ms. Cordero's reasons for recording these new arrangements of iconic Latin American protest songs originally produced during the 1950s - 1970s.

<https://www.npr.org/2014/06/28/325886971/ani-cordero-pays-tribute-to-the-history-of-latin-protest-music>. This interview will provide an example of how students may approach the format of their final presentations. Following the interview, I will circulate a sign-up sheet for time slots for final presentations occurring during weeks fourteen and fifteen. I will provide each student with their grade the same day they give their presentations. Assessment criteria will be posted ahead of time on D2L.

The final paper will be due during the time assigned for the class final according to the KSU schedule. I will request that students come in person this day and hand in a hard copy of their paper. I will post the final papers' grades and the students course grades in D2L.

Conclusion

When asked to explain why I choose to teach American Studies, I find I must first answer the question, “What encompasses American Studies?” American Studies involves much more than the study of the United States of America. This field involves the intricately combined histories and cultures of North America, Latin America, and the island nations of the Caribbean. The relationship between the United States and Latin American nations has become more complex over time. This transnational interconnection is a continuous flow of cultural, political and economic influences which are now a vital part of the growing multicultural environment of the Western Hemisphere.

My purpose in creating this course is to examine the historical and cultural connections between Latin America and the United States, focusing on the political and musical movements of the 1960s-1970s. Tracing the history of the protest music movement of the United States, La Nueva Canción, La Nueva Trova, and Tropicália will demonstrate how protest music flowed across the borders of Argentina, Chile, Brazil, Mexico, Cuba, Puerto Rico, and the United States in a transcultural exchange. This course will provide insight into what inspired these movements, their participants and their legacies. The music of this era has influenced the musical styles and performances of today’s musicians in a global community still fighting for the same principles of human dignity and civil rights that inspired the musicians of the 1960s and 1970s. By bringing together the many musical and political influences that existed during this era, I will illustrate how music created individual and national identities and helped precipitate vital changes in the relationship between the Americas. The economic power of music and popular entertainment is a major influence on global cultural and political change. But music also brings people together emotionally and physically, creating shared identities that inspire global movements for change.

Today's students will become the next wave of change agents who must focus on our commonality and not our differences. Music is a powerful force for unification, it transcends space and time, language and cultural boundaries. The messages carried in the lyrics of protest music are messages of unity, love, and respect for each and every individual regardless of gender, ethnicity, or religious belief. It is my hope that this course will inspire students to think critically and find the deeper cultural connections of our growing global community, to create a world that is united in peace and human dignity.

Teaching Philosophy

What I do as a teacher is fundamentally related to what I do as a scholar. My teaching, research, and scholarship are informed by Latin American, U.S. Latino, and American Studies methodologies which include historical research and ethnography. I am a teacher-scholar who seeks to encourage students to reflect critically on the material we study in class. Underlying my teaching philosophy is the belief that it is most important to develop students' critical thinking skills, which will enable them to become successful in this increasingly complex world. I believe that teachers should not treat students simply as empty vessels waiting to be filled with knowledge. Rather, students should be engaged with alternative viewpoints that challenge existing assumptions and encourage critical thinking. My goals are to help students think independently and to train them to articulate their ideas clearly. I find it exciting when students are able to move beyond parroting what the textbook or professor tells them and are able to draw their own conclusions from the material.

Recognizing the value of interdisciplinary and comparative studies, I encourage students to bring skills and knowledge from other classes and outside experiences into my classes. I use diverse types of assignments and strive to make these interesting and relevant to students' needs.

Assignments typically include readings, analytical essays, reflections, library research exercises, research papers, and collaborative group projects. This variety allows the students' strengths to emerge and permits a more accurate assessment of their abilities. The best and most effective teaching ultimately allows students to better distinguish not only truth from fiction but to understand how truth and fiction are constructed through language, visual culture, and music.

In the classroom, I try to find the right balance between traditional lectures, discussion, and a mixture of visual and audio material, including films, music videos, and theatrical performances. I believe that decoding a variety of historical evidence gives students a keener appreciation of the information that surrounds them in their daily lives and will inspire them to initiate their own historical inquiries.

Through the study of history, I seek to empower students to be better citizens and to provide them with the skills necessary to play a positive and educated role in society. I foster a democratic and open atmosphere in the classroom. I attempt to make students constituents rather than simply recipients of their education. A successful teacher is someone who can transmit deep interest in their field, and who has the ability to engage students with the material and encourage them to develop their own questions. When I enter the classroom, my aim is not to evaluate whether students can memorize dates and facts, but rather whether they can use factual information to understand historical events and ask questions about their origins and significance. I strive to connect the past with the present, prompting students to understand current events from a historical perspective. My ultimate goal is to help them develop a critical mind. Learning is an on-going process and I hope to enable students to recognize patterns, similarities, and differences which will enable them to be successful in their future endeavors, no matter their chosen fields of study.

In order to develop as a teacher, one must develop a method for self-assessment and work to improve one's own classroom practice by developing and implementing a professional growth plan, seeking out professional development and continuous learning opportunities, and working with colleagues to improve classroom practices as part of a professional learning community. I have devised two checklists, one to assess my teaching skills and methods and a second to review my teaching goals. The 'Teacher Effectiveness' checklist will enable me to assess my course development, methods and classroom management skills. The 'Self-Assessment' checklist will enable me to assess my personal goals as a teacher for an effective end of term evaluation. These checklists will enable me to develop ideas for improving planning and implementation.

Assessment of Teacher Effectiveness

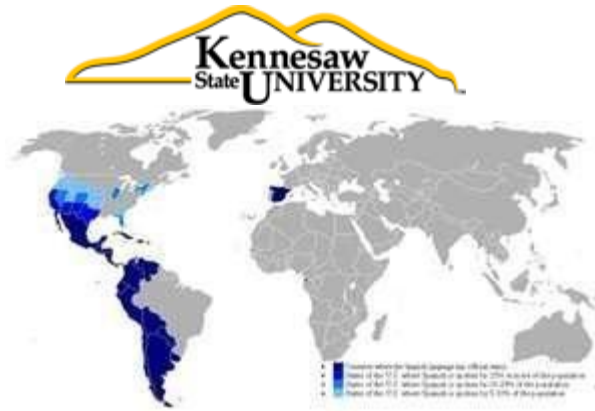
1. Establish purpose, activate students' prior knowledge and prepare students' for learning.
 - a. Use essential questions to guide learning and promote deep thinking.
 - b. Use thought-provoking activities/questions that capture student interests and activate prior knowledge.
 - c. Introduce students to key vocabulary terms they will need to know to successfully learn the content.
 - d. Encourage students to establish personal learning goals.
2. Help students' solidify their understanding and practice new skills.
 - a. Design lessons around the way content is presented (e.g. topic-subtopic, cycles, comparisons) and breaking content into manageable chunks.
 - b. Incorporate multiple sources of information (e.g. multimedia, library resources).
 - c. Help students assemble big ideas and important details through notetaking, summarizing, and/or graphic organizers.
 - d. Use a variety of questioning techniques (e.g. think-pair-share, provisional writing)
3. Present new information and provide opportunities for students to actively engage with content.

- a. Identify critical junctures in the learning experience (e.g. academic calendar, assessments, and assignments)
 - b. Build-in periodic reviews and guided practice.
 - c. Provide clear and descriptive feedback.
 - d. Design purposeful and grade-appropriate assignments.
4. Help students look back on their learning and refine their learning process.
- a. Design culminating assessments that require students to transfer their learning in meaningful ways.
 - b. Design writing tasks that include argument, informative/explanatory, narrative.
 - c. Engage students in research projects that capture their interest and have relevance to the world beyond the classroom.
 - d. Make sure students understand what is expected of them. (e.g. rubrics, checklists) and provide timely feedback.
5. How do students demonstrate their learning and what kinds of evidence do I collect to assess their progress?
- a. Provide students with opportunities to look back on the content and generalize, develop new insights, and formulate questions.
 - b. Help students reflect on their own learning progress to identify what they did well and where they would like to improve.
 - c. Help students review learning goals and targets and assess their level of achievement.
 - d. Work with students to set future performance goals.

Self-Assessment

1. How do I organize my classroom to enhance learning and establish rules and procedures that clarify expectations?
- a. Organize classroom space to ensure safety and maximize learning.
 - b. Establish classroom rules and procedures and communicate to students regularly.
 - c. Provide clear directions for classroom tasks and make sure students understand them.
 - d. Manage non-instructional duties such as attendance, grading, office hours.
2. How do I build meaningful relationships with my students and among students?
- a. Incorporate students interests, aspirations, and backgrounds.
 - b. Adjust instruction and assessment to accommodate all levels of abilities and styles.

- c. Build a classroom community based on respect and mutual support.
 - d. Design learning experiences that incorporate collaboration, discussion, and interaction.
 - e. Maintain an open and appropriate level of communication with students.
3. How do I develop a classroom culture that promotes serious learning and sophisticated forms of thinking?
- a. Engage students in diverse forms of thinking (e.g. practical, analytical, creative).
 - b. Employ a large variety of tools and strategies to keep students motivated and on track.
 - c. Encourage students to make their own choices, develop their own perspectives, and express their values.
 - d. Incorporate humor, novelty, color, and movement to keep students engaged.
4. How do I motivate students to do their best work and inspire the love of learning?
- a. Challenge students with texts and content.
 - b. Engage students in higher-order thinking (e.g. inquiry, investigation, research projects).
 - c. Encourage students to support their written and spoken ideas with evidence.
 - d. Using effective questioning techniques.
 - e. Encourage discussion, dialogue, and debate.
 - f. Require students to use critical academic vocabulary in their speaking and writing.
 - g. Use technology as a tool to foster creative thinking and expression.
 - h. Encourage students to conduct a comparative analysis of the course content.



AMST 3200: Politics of Music: Latin America and The United States 1960-1979

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Please email me directly. Please do not use the D2L email tool.

I urge everyone to come to see me during the semester. If you're having problems, please don't wait until the end of the course.

Course Description:

Students will examine the historical and cultural connections between Latin America and the United States' political and musical movements of the 1960s-1970s. This course will enable students to gain insight into musical and cultural research in the context of current issues, globalization, and the study of the transfer of musical cultures.

We will consider the protest music movement of the United States, La Nueva Canción, La Nueva Trova, and Tropicália. These musical movements produced songs that advocated for social change and are connected to historical events.

Course Goals:

Students will:

- Compose reflective essays analyzing the class discussions.
- Research historical sources independently and in groups.
- Evaluate sources of research in terms of validity and context.
- Analyze and compare songs from different artists, examining the theme, style, and historical context.
- Analyze and apply their knowledge of Latin American music, culture, and history to develop a unique research project.

Texts:

1. Skidmore, T., Smith, P., Green, J. (2013) *Modern Latin America*. Oxford University Press. ISBN-13: 978-0199929238 (available as rental)
2. Small, Christopher. (1998) *Musicking: The Meanings of Performing and Listening*. Wesleyan University Press. ISBN-13: 978-0819522573 (available on Kindle)
3. Spener, D. (2016). *We shall not be moved/no nos moverán: Biography of a song of struggle*. Philadelphia, PA: Temple University Press.
Free download <http://www.oopen.org/search?identifier=650048;keyword=we>
4. Zolov, Eric. *Refried Elvis: The Rise of the Mexican Counterculture Introduction* pp. 1-16 **Free download**
<https://ebookcentral.proquest.com/lib/kennesaw/detail.action?docID=1040630>
You must download free Adobe software first:
<https://www.adobe.com/solutions/ebook/digital-editions/download.html>

Note: Additional readings will be posted on Desire2Learn (D2L)

Classroom Policies:

An atmosphere of mutual trust is essential to the success of this course. I strongly encourage lively debates and urge students to respect each other's opinions. Expressions of intolerance are discouraged. Disagreeing with others intelligently and politely is a skill, one that we will all strive for during the semester.

- Classes will start on time. If for some reason you find it necessary to arrive late, you will be responsible for all information, including announcements, changes in the syllabus, etc. Students will be allowed three absences over the course of the semester. **After three absences, your final grade will drop three points with each subsequent absence.**
- "Every KSU student is responsible for upholding the provisions of the Student Code of Conduct, as published in the Undergraduate and Graduate catalogs. Section II of the Student Code of Conduct addresses the University's policy on academic honesty, including provisions regarding plagiarism and cheating, unauthorized access to University materials, misrepresentations/falsification of University records or academic work, malicious removal, retention, or destruction of library materials, malicious/intentional misuse of computer facilities and/or services, and misuse of student identification cards. Incidents of alleged academic misconduct will be handled through the established procedures of the University Judiciary Program, which includes either an 'informal' resolution by a faculty member, resulting in a grade adjustment, or a formal hearing procedure, which may subject a student to the Code of Conduct's minimum one semester suspension requirement" (KSU Senate 15 March 1999).
- Useful resources for all writing assignments are available in the KSU Writing Center (770-423-6380), located in Humanities Room 237.
- Feel free to consult with me individually as you develop your final research project. I am willing to look at drafts and provide general feedback. All writing is expected to be logical

and clearly written, with a clear thesis and free of distracting mechanical and grammatical errors.

During class time special emphasis will be placed on speaking; thus, you must be willing to participate in class discussion. All assignments, whether written or oral, are to be finished individually before the class begins.

Assignments:

- **Participation and Preparation of Discussion Questions:**

It is essential to the effective functioning of the class that everyone completes each reading assignment and spends time considering what they have read before coming to class each week. If this course is to be productive, it will be because we are all prepared and engaged. Class sessions will be a forum for ideas to be raised, debated, and analyzed for strengths and weaknesses. To that end, each student is responsible for preparing one discussion question for each reading assignment.

- **Journal:** Students will keep a daily class journal in which to record ideas about the musical artists and their works studied in the class. You should also keep bibliographic information regarding your two papers in this journal. This type of organizational reference may speed the process of analyzing, interpreting and writing your research papers and final presentations. Your instructor will review your journal twice during the semester.

- **Research Papers:** Two short, reflective, research papers, MLA format, 1000 words, (text only, excluding citations, bibliography, and illustrations)

- **Final Presentation:** A 10-15 minute, illustrated, scholarly oral presentation on your final research paper.

- **Final Paper:** Your final research paper is on a subject of your choice, which must be pre-approved by your professor. MLA format, 1500-2000 words, (text only, excluding citations, bibliography, and illustrations)

-

Evaluation:

I.	Attendance, participation, preparation (completing readings), in-class questions and discussion. Journals.	20%
II.	Two Short Research papers, 1000 words, (text only, excluding citations, bibliography, and illustrations)	40%
III.	Final Research paper on a subject of your choice, 1500-2000 words, (text only,	20%

	excluding citations, bibliography, and illustrations)	
IV.	Final Presentation, a 10-15 minute, illustrated, scholarly oral presentation on your final research paper.	20%

Grade Scale:

A	90-100
B	80-89
C	70-79
D	60-69
F	59 and below

Disability Policies

Kennesaw State University provides program accessibility and reasonable accommodations for persons identified as disabled under Section 504 of the Rehabilitation Act of 1973 or the Americans with Disabilities Act of 1990. Several services are available to help disabled students with their academic work. To decide for special services, students must visit the Office of Disabled Student Support Services (ext. 6443) and arrange an individual assistance plan. In some cases, certification of disability is required.

KSU's Institutional Policies for Student Disability Services can be accessed here: http://www.kennesaw.edu/stu_dev/dsss/policies.shtml

Technology:

You will need regular access to a computer and Internet service. You can use the labs on campus if you buy a set of headphones. Do you have a backup location that you can go to if your home internet service is unavailable? Can you go to the local library? Email failures, like internet failures, can severely hinder your progress in this course. Technical support is your responsibility. If a document or lecture does not open for you, let your instructor know. Sometimes your instructor can put information in a different format that you can access more easily. However, if the problem is on your end (your computer, your software, your modem), it is your responsibility to find someone to help you with the problem. You may contact KSU's technology assistance department at 470-578-3555 or by email at studenthelpdesk@kennesaw.edu

Note: Many of our videos are in Flash and require a program like iTunes or RealPlayer to view. Both are available free—iTunes is available at <http://www.apple.com/itunes/overview/?cid=OAS-US-DOMAINS-itunes.com>

RealPlayer is available at www.RealPlayer.com

Because many of our videos are in Flash, you will not be able to rely solely on an iPad

or iPhone to successfully complete this course. You will need a desktop or laptop computer or a tablet computer that runs Flash.

D2L: <http://www.brightspace.com/about/accessibility/standards/>

CLASS SCHEDULE

Week I: Historical Background

Monday: Introduction to the class. Review of the syllabus

Wednesday: Reading discussion

Skidmore, T., Smith, P., Green, J. (2013) *Modern Latin America*. Oxford University Press
Chapter 1 & 2

Week II: The role of Music and Identity

Monday: Reading discussion

Small, Christopher. (1998) *Musicking: The Meanings of Performing and Listening*. Wesleyan University Press. Prelude: Music and Musicking pp. 1-19

Wednesday: Reading discussion

1. Attali, Jacques. (1985) *Noise: The Political Economy of Music*. Minneapolis, MN: University of Minnesota Press. Chap. 1 pp. 1-20
2. Turino, Thomas. (2008) *Music as Social Life: The Politics of Participation*. Chicago Studies in Ethnomusicology Series. University of Chicago Press. Chapter 1

Week III: Introduction to Ethnomusicology

Monday: Reading discussion

Spener, D. (2016). *We shall not be moved/no nos moverán: Biography of a song of struggle*. Philadelphia, PA: Temple University Press. (Free download)

<http://www.oopen.org/search?identifier=650048;keyword=we>

Wednesday: Reading Discussion

1. Turino, Thomas. (2008) *Music as Social Life: The Politics of Participation*. Chicago Studies in Ethnomusicology Series. University of Chicago Press. Chap 10.
2. Scaruffi, P. (2007) *The History of Latin-American Popular Music*. Omniware Publishing. Summary <https://www.scaruffi.com/history/latin.html>

Week IV: Argentina

Monday: Reading discussion

1. Skidmore, T., Smith, P., Green, J. (2013) *Modern Latin America*. Oxford University Press Chapter 3-Argentina: Prosperity, Deadlock, and Change
2. McSherry, J. (2002). Tracking the Origins of a State Terror Network: Operation Condor. *Latin American Perspectives*, 29(1), 38-60.

<http://www.jstor.org.proxy.kennesaw.edu/stable/3185071>

Wednesday: Music and Musicians

Atahualpa Yupanqui, Mercedes Sosa, Piero, and The Cancionero de la Liberación Links to Artist Biographies and their Music posted in D2L

Week V: Chile**Monday:** Reading discussion

Skidmore, T., Smith, P., Green, J. (2013) *Modern Latin America*. Oxford University Press
Chapter 4-Chile: Socialism, Repression & Democracy

Wednesday: Introduction to Nueva Canción

Violetta Parra, Víctor Jara

Links to additional readings, artist biographies and their music posted in D2L

Week VI: Brazil**Monday:** Reading discussion

Skidmore, T., Smith, P., Green, J. (2013) *Modern Latin America*. Oxford University Press.
Chapter 5-Brazil: Development for Whom?

Wednesday: Tropicalismo/Tropicália

Tropicália (film) <https://www.youtube.com/watch?v=WXMI-HK0Yyk>

Gilberto Gil, Caetano Veloso, Os Mutantes

Links to additional readings, artist biographies and their music posted in D2L

Week VII: Mexico**Monday:** Reading discussion

1. Skidmore, T., Smith, P., Green, J. (2013) *Modern Latin America*. Oxford University Press
Chapter 7-Mexico: The Taming of the Revolution

2. Zolov, Eric. *Refried Elvis: The Rise of the Mexican Counterculture*. Introduction pp. 1-16

Free download

<https://ebookcentral.proquest.com/lib/kennesaw/detail.action?docID=1040630>

You must download free Adobe software first:

<https://www.adobe.com/solutions/ebook/digital-editions/download.html>

Wednesday: Masking Mexican-American Identities Latin Music USA: The Chicano Wave

Chavela Vargas, Lila Downs, Linda Ronstadt

Links to additional readings, artist biographies and their music posted in D2L

Week VIII: Cuba**Monday:** Reading discussion

1. Skidmore, T., Smith, P., Green, J. (2013) *Modern Latin America*. Oxford University Press
Chapter 8-Cuba: Late Colony, First Socialist State

2. La Nueva Trova: article in JSTOR

https://www-jstor-org.proxy.kennesaw.edu/stable/780148?seq=1#metadata_info_tab_contents

Wednesday: La Nueva Trova: Silvio Rodríguez, Bobby Collazo

Links to additional readings, artist biographies and their music posted in D2L

Week IX: Puerto Rico**Monday:** Readings discussion

1. Skidmore, T., Smith, P., Green, J. (2013) *Modern Latin America*. Oxford University Press
Chapter 9- The Caribbean: Colonies and Mini-States

Wednesday:

Plácido Acevedo, Roy Brown, José Feliciano

Links to additional readings, artist biographies and their music posted in D2L

Week X: Latin America, the United States, and the World

Monday & Wednesday: Readings discussion

1. Skidmore, T., Smith, P., Green, J. (2013) *Modern Latin America*. Oxford University Press: Chapter 11

Week XI: United States: History of Protest Music

Monday: Readings discussion

1. Lipsitz, G. (1994) *Who'll Stop the Rain? Youth Culture, Rock V Roll, and Social Crises. The Sixties: From Memory to History*. Farber, D. (Ed.). University of North Carolina Press.
www.russellmott.com/Song_4.9.18_files/Farber,%20ed.%20The%20Sixties.pdf
2. PBS documentary: *How Sweet the Sound* (film-55 min)
<https://www.youtube.com/watch?v=hQRAGIZybiA>
3. The Sixties and Protest Music:
<http://ap.gilderlehrman.org/history-by-era/sixties/essays/protest-music-1960s>

Wednesday: Anti-Vietnam War movement –Musicians

Credence Clearwater Revival, Buffalo Springfield, Buffy St. Marie, MC5, War

Links to additional readings, artist biographies and their music posted in D2L

Week XII: United States: Musicians

Monday: Pete Seeger, Woody Guthrie, Arlo Guthrie, Joan Baez, Bob Dylan

Links to additional readings, artist biographies and their music posted in D2L

Wednesday: Holly Near, Cat Stevens, Marvin Gaye, Gil Scott Heron, Dean Reed

Links to additional readings, artist biographies and their music posted in D2L

Week XIII: Transcultural Connections

Monday: Buena Vista Social Club Havana 2015 Cuba (film 57 min).

<https://www.youtube.com/watch?v=mSQkRKpQpyc>

Wednesday: Transnational musicians past and present:

Dean Reed, Rubén Blades, Manu Chao, Ana Tijoux, Jimmy Cliff, MIA, Chicano Batman, Faith No More, Tracy Chapman, Ani Cordero, Childish Gambino

Ani Cordero NPR interview <https://www.npr.org/2014/06/28/325886971/ani-cordero-pays-tribute-to-the-history-of-latin-protest-music>

Links to additional readings, artist biographies and their music posted in D2L

Week XIV: Final Presentations

Week XV: Final Presentations

Week XVI: Finals week

Music & Readings Posted in D2L

Week IV

1. Atahualpa Yupanqui: Nada más, 1973 (Argentina)
<https://www.youtube.com/watch?v=H2rnLdwHqpM>
2. Atahualpa Yupanqui: La Pura Verdad. 1975
https://www.youtube.com/watch?v=QIyMt1bs1_0
3. Atahualpa Yupanqui: Canción para Pablo Neruda. 1975(México)
<https://www.youtube.com/watch?v=RVYZqDvQX10>
4. Mercedes Sosa: Gracias A La Vida (Written by Violetta Parra)
<https://www.youtube.com/watch?v=cIrGQD84F1g>
5. With Joan Baez June 5, 1988 at the Roman Amphitheatre, Xanten, Germany
<https://www.youtube.com/watch?v=rMuTXcf3-6A&feature=share>
6. Mercedes Sosa: Toda Cambia
<https://www.youtube.com/watch?v=98XkPHcmCv0>
7. Piero: Mi Viejo, A tribute to Atahualpa
https://www.youtube.com/watch?v=vSX8EdYU3h8&list=RDQIyMt1bs1_0&index=21ie

Week V

1. Víctor Jara: A Cuba <https://www.youtube.com/watch?v=XGXk0iPxvAI>
2. Víctor Jara: El derecho de vivir en Paz
https://www.youtube.com/watch?v=GssGeCif3fk&index=37&list=RDQIyMt1bs1_0
3. Víctor Jara: Deja La Vida Volar <https://www.youtube.com/watch?v=ZSXV9DPPI4s>
4. Víctor Jara: Venceremos <https://www.youtube.com/watch?v=LY8Won9Bszi>
5. Mercedes Sosa interprets Deja La Vida Volar:
<https://www.youtube.com/watch?v=H72SQ8exQa0>
6. Violetta Parra: Volver a los 17 <https://www.youtube.com/watch?v=Oe1o13CItv4>
7. Mercedes Sosa interprets Volver a los 17:
<https://www.youtube.com/watch?v=MB37oAxOkzA>
8. Violetta Parra: Ashes to Ashes
https://www.youtube.com/watch?v=QsEEwHBr2K4&fbclid=IwAR1OYLv2_s2C5KbiQZy80ie14jPQBGnEwvftgvid9yQdqLwuQdjTuc-Ef6A&app=desktop
9. Loli Molina: (Chilena) 2017 filmado y grabado en Buenos Aires, julio de 2017
<https://www.youtube.com/watch?v=O3BfqN9EiUo&fbclid=IwAR2Iqa0u9aa2QPv77dPSEcnfBYIHKb9RsfV8-2JkIqyRNn7hg9UrRdppa3A>
10. Inti-Illimani: https://www.youtube.com/watch?v=7F_9FEx7ymg
11. Tonolec: Que he sacado con quererte:
https://www.youtube.com/watch?v=T77DooRRX5Q&fbclid=IwAR3pFRctiqRNp5e_VtiJ_vkVGNRzNZtPW9jppLJdBPpZF0lpQBMwwM5v-0

Homenaje a la Lucha de la Nación Mapuche en Chile y Argentina, Recordando a Violeta Parra con este Lamento interpretado por Tonolec.

Week VI

1. Pañis et circenses: Os Mutantes w/ Gilberto Gil & Caetano Veloso, 1967
<https://www.youtube.com/watch?v=-lmKKD4hCf4>

2. Gilberto Gil: Toda menina Bahiana <https://www.youtube.com/watch?v=XgQLOSpG4EM>
3. Caetano Veloso: Tropicália <https://www.youtube.com/watch?v=CkydG29xWUU>

Week VII

1. Chavela (film) <http://www.chavelavargasfilm.com/chavela-vargas/>
2. Chavela Vargas: Macorina: Intro. by Pedro Almodóvar
<https://www.youtube.com/watch?v=aU7DXIG4UVo>
3. Chavela Vargas: La Llorona <https://www.youtube.com/watch?v=9KvtdCOIdWA>

Week VIII

1. Silvio Rodríguez: Te doy una canción
<https://www.youtube.com/watch?v=vw9pIQCMQfM>
2. Silvio Rodríguez: Ojalá <https://www.youtube.com/watch?v=u80ocuvZxmY>
3. Silvio Rodríguez: Oleo de mujer con sombrero
https://www.youtube.com/watch?v=pgo71qR8nN8&index=39&list=RDQIyMt1bs1_0
4. Silvio Rodríguez: Fusil Contra Fusil <https://www.youtube.com/watch?v=qAvQze2Conc>
5. Bobby Collazo: La última noche 1966 https://www.youtube.com/watch?v=DU2lkK00_Ss

Week IX

1. Plácido Acevedo: El flamboyán, 1942 (Puerto Rico/New York)
<https://www.youtube.com/watch?v=JIU34IQ2uRg>
2. Tríó Armónico: Choferito, 1930s (Puerto Rico)
<https://www.youtube.com/watch?v=0qa2OdbCV2o>
3. Roy Brown: Boricua En La Luna” <https://www.youtube.com/watch?v=u0pwak7XoIA>
4. Roy Brown & Silvio Rodríguez: Negrito Bonito
<https://www.youtube.com/watch?v=cyLYqt4HWtw>
5. Roy Brown: Monón (Los Yankees quieren Fuego)
<https://www.youtube.com/watch?v=6Cp6asAxxwE>

Week X

Monday: United States: History of Protest Music-

1. Lipsitz, G. (1994) *Who'll Stop the Rain? Youth Culture, Rock V Roll, and Social Crises. The Sixties: From Memory to History*. Farber, D. (Ed.). University of North Carolina Press
www.russellmott.com/Song_4.9.18_files/Farber,%20ed.%20The%20Sixties.pdf

Wednesday: The Sixties and Protest Music

1. <https://www.vox.com/culture/2017/4/12/14462948/protest-music-history-america-trump-beyonce-dylan-misty>
2. <http://ap.gilderlehrman.org/history-by-era/sixties/essays/protest-music-1960s>

Week XII

1. Joan Baez: No Nos Moveran (We Shall Not Be Moved)
<https://www.youtube.com/watch?v=szejC-nJcs>
2. Joan Baez: Gracias a La Vida
https://www.youtube.com/watch?v=Pz_7h2Ytq1k&list=PL878F7D65C7D16A82
3. Joan Baez: Hasta Siempre Comandante Che Guevara

- https://www.youtube.com/watch?v=lq_wgy65bzE
4. Pete Seeger: This land is your land https://www.youtube.com/watch?v=Ubj12_r1Li8
 5. Woody Guthrie: This Land is Your Land <https://www.youtube.com/watch?v=XaI5IRuS2aE>
 6. Arlo Guthrie: Víctor Jara <https://www.youtube.com/watch?v=vatEgeFmXdQ>
 7. Arlo Guthrie: Deportee <https://www.youtube.com/watch?v=c2eO65BqxBE>
 8. Bob Dylan: Masters of War https://www.youtube.com/watch?v=JEmI_FT4YHU
music by Jean Ritchie-she sued Dylan and it was settled out of court for \$5000.
 9. The RoJ LiGht cover of Bob Dylan: Masters of War –the tune is from an old English folk song called "Nottamun town"- <https://www.youtube.com/watch?v=h2mabTnMHe8>
 10. Marvin Gaye: Inner City Blues (C) 1971 Motown Records, a Division of UMG Recordings, Inc.
<https://www.youtube.com/watch?v=57Ykv1D0qEE&feature=share>
 11. Marvin Gaye: Mercy, Mercy Me (the ecology)
https://www.youtube.com/watch?v=U9BA6fFGmJI&list=RDp_PxgSQ9Vf4&index=43
 12. Mavis Staples: Change
<https://www.youtube.com/watch?v=OZHJRMOPJHk&index=30&list=RDa4Xlyi8Is98>
 13. Mavis Staples: We shall not be moved <https://www.youtube.com/watch?v=Qf0vf6eV6JE>
 14. Cat Stevens: Peace Train https://www.youtube.com/watch?v=vjUyM_xd6IA
 15. Gil Scott Heron: Pieces of a Man
<https://www.youtube.com/watch?v=QnJFhuOWgXg&feature=share>
 16. Gil Scott Heron: Winter In America <https://www.youtube.com/watch?v=m2zKdIcOV5s>
 17. Gil Scott Heron: We Almost Lost Detroit
<https://www.youtube.com/watch?v=cpNUqNe0U5g>
 18. Creedence Clearwater Revival: Fortunate Son
https://www.youtube.com/watch?v=ZWijx_AgPiA&list=RDCfjNpgZ4C5Q&index=2
 19. Country Joe McDonald & the Fish at Woodstock/I Feel Like I'm Fixin' to Die Rag.
<https://www.youtube.com/watch?v=nXspsfoPX50>
 20. Buffalo Springfield: For What It's Worth/ <https://www.youtube.com/watch?v=gp5JCrSXkJY>
 21. MC5: Kick Out the Jams
<https://www.youtube.com/watch?v=vfKhvzUdJoM&feature=youtu.be&fbclid=IwAR2hkJodmo7KksQH4Adlks6GdVa0fuI9-uT6z7MoNxih4kcWpaLjDLCLfdE>
 23. Buffy Saint Marie: Universal Soldier
https://www.youtube.com/watch?v=7zNUnwUSZmQ&fbclid=IwAR1XUWXmeAdNBjEL5cmqVrW4FDBI2Sw44ffvFHSnJ5Uk-Sez_Eryvwsdb2k
 24. Dean Reed performing "Venceremos" on BAM. An extract from the 1979 Soviet film "I wish you well" <https://www.youtube.com/watch?v=Hj7VImS1Rz0>

Week XIII

Monday: Readings posted to D2L

1. <https://artsandculture.google.com/project/uslatinocultures>

2. (California) La Peña Cultural Center <https://lapena.org/>
3. (New York) Puerto Rico Independent Musicians and Artists www.primafund.org
4. Rubén Blades <http://www.pbs.org/wgbh/latinmusicusa/legends/ruben-blades/>

Wednesday: Musicians

1. Tracy Chapman: 'Talkin' About A Revolution
<https://www.youtube.com/watch?v=Xv8FBjo1Y8I>
2. Buena Vista Social Club on Nightline: 1999 Television Special
<https://www.youtube.com/watch?v=exHY3fASL68>
3. Buena Vista Social Club: Habana, Cuba 2015
<https://www.youtube.com/watch?v=mSQkRKpQpyc>
4. Manu Chao: Clandestino in Arizona! <https://www.youtube.com/watch?v=Gbd7JvN2blw>
5. Ana Tijoux: Somos Sur (Feat. Shadia Mansour)
<https://www.youtube.com/watch?v=EKGUJXzxNqc>
6. Jimmy Cliff: The Harder They Come
<https://www.youtube.com/watch?v=xGE4dnrPPZQ&feature=youtu.be&fbclid=IwAR3yd6OResm7T5GRog2LM6c7FNnccEPInJAbSxcBwXtvQhyf6BUTODfAWx0>
7. M.I.A.: Borders <https://www.youtube.com/watch?v=r-Nw7HbaeWY>
8. Peter Tosh: Equal Rights:
https://www.youtube.com/watch?v=1SN7Pko_jCM&fbclid=IwAR2FuNQpSyF1R4XrR3UiPoTPH34SeLBcRI8enwgjrcCUP-GdBLesY0WsEwc
9. Chicano Batman: This Land is Your Land <https://www.youtube.com/watch?v=8Hva8tS5C1U>
11. Violetta Para: Ashes to Ashes by Faith No More
https://www.youtube.com/watch?v=hGT7V3qXlQU&fbclid=IwAR3TNdj1-AVjkQcU4hw_dVux9-OWL-tmfauioeHxi097naedPhjrIKk3F70
12. Lila Downs: Zapata Se Queda: <https://www.youtube.com/watch?v=beuRgIqxTnY>

Musicians Biographical Links posted in D2L

Week IV

1. Atahualpa Yupanqui
<https://soundsandcolours.com/articles/argentina/profile-of-atahualpa-yupanqui-pioneer-of-south-american-indigenous-music-1624/>
2. Mercedes Sosa
<https://www.allmusic.com/artist/mercedes-sosa-mn0000869068/biography>
3. The music of Piero and The Cancionero de la Liberación, (Argentina/Colombia)
<https://www.youtube.com/watch?v=L5O9HNcLlw>

Week V

1. Salvadore Allende: <https://www.britannica.com/biography/Salvador-Allende>
2. Víctor Jara: <https://www.britannica.com/biography/Victor-Jara>

3. Violetta Parra: <https://www.britannica.com/biography/Violeta-Parra#ref1187931>

Week VI

1. Gilberto Gil: <https://www.britannica.com/biography/Gilberto-Gil>
2. Caetano Veloso: <https://www.britannica.com/biography/Caetano-Veloso#ref1173178>
3. Os Mutantes: <https://www.allmusic.com/artist/os-mutantes-mn0000488378/biography>

Week VII

1. Chavela Vargas: <https://www.britannica.com/biography/Chavela-Vargas>
2. Lila Downs: <https://www.oldies.com/artist-biography/Lila-Downs.html>

Week VIII

1. Silvio Rodríguez: <https://www.allmusic.com/artist/silvio-rodr%C3%ADguez-mn0000037794/biography>
2. Bobby Collazo: https://www.ecured.cu/Bobby_Collazo

Week IX

1. Plácido Acevedo: <https://translate.google.com/translate?hl=en&sl=es&u=https://prpop.org/biografias/placido-acevedo/&prev=search>
2. Roy Brown: http://www.musicofpuertorico.com/index.php/artists/roy_brown/#discography
3. José Feliciano: <http://josefeliciano.com/wp/biography/>

Week XII

Monday

1. Pete Seeger: <https://www.biography.com/people/pete-seeger-9542618>
2. Woody Guthrie: <https://www.woodyguthrie.org/biography/biography1.htm>
3. Arlo Guthrie: <https://www.allmusic.com/artist/arlo-guthrie-mn0000927736/biography>
4. Joan Baez: <https://www.biography.com/people/joan-baez-9195061>
5. Bob Dylan: <https://www.biography.com/people/bob-dylan-9283052>

Wednesday

1. Holly Near: <https://www.allmusic.com/artist/holly-near-mn0000579909/biography>
2. Cat Stevens: <https://catstevens.com/biography/>
3. Marvin Gaye: <https://www.biography.com/people/marvin-gaye-9307988>
4. Gil Scott-Heron: <https://www.biography.com/people/gil-scott-heron-5102017>
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